

Hillandale News



No. 230, Summer 2000

Calendar of Forthcoming Events

The following information has been supplied to the Editors regarding Events of interest to Members, organised by other parties. It is supplied here in good faith for the benefit of Members and other readers, but the Society and its agents take no responsibility for any inaccuracies or omissions.

JULY 2000	Sunday, 2 nd . Thursday, 27 th .	Wimbledon Record Fair Mechanical Music Sale, Christie's, London
AUGUST 2000	No dates	
SEPTEMBER 2000	Sunday, 3 rd . Wednesday, 6 th . Sunday, 10 th . Sunday, 17 th . Sunday, 17 th .	Wimbledon Record Fair Mechanical Music Sale, Phillips, Knowle, West Midlands Vintage Technology 2000 Fair, De Vere Hotel, Blackpool Croydon Record Fair National Vintage Communications Fair, NEC, Birmingham
OCTOBER 2000	Sunday, 15 th .	Record Fair, Motor Cycle Museum, Meriden, West Midlands
NOVEMBER 2000	Sunday, 19 th .	Wimbledon Record Fair
DECEMBER 2000	Thursday, 14 th .	Mechanical Music Sale, Christie's, London
APRIL 2001	Sunday, 29 th .	National Vintage Communications Fair, NEC, Birmingham
SEPTEMBER 2001	Sunday, 23 rd .	National Vintage Communications Fair, NEC, Birmingham

Cover photo – "His Master's Voice" - The Francis Barraud painting of Nipper the dog listening at the horn of a 'Trade Mark' gramophone. Courtesy of EMI Group. See also 'Nipper's Century' on page 65.

Hillandale News

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CLPGS Ltd.

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EDITORS' DESK

We should like to say, first of all, that we welcome comments from readers – critical or complimentary – because it tells us that the magazine is read, and is felt to be significant by our readers. Dr. Taylor's comments (see the Letters in this issue) are felt to be particularly worthy of consideration as they come from a long-standing contributor to the magazine.

As we have said before, balancing editorial content to satisfy both the 'music lovers' and the 'engineers' is one of our prime aims. And we find that a greater bias to one side or the other always attracts criticism from the disfavoured side. We also have to accept – regretfully – that some Members have felt in the past that the balance has gone too far away from their preferred interests and have resigned from the Society on the strength of that, whilst – thankfully – other new Members sign up as a consequence of the perceived balance. It's a bit like walking a tightrope, and it always will be because equipment and recordings are in reality inseparable from each other, despite individual preferences.

Frank Andrews' researches are as invaluable as they are encyclopaedic, and we feel they should be set down in a permanent form because they are such a significant repository of recording history. Furthermore, there are some fascinating stories which emerge, of which the Pemberton Billing story has probably been the best to date. The recent reference to the private organ recordings of A. C. Delacour de Brisay is another classic example of this.

Budding authors should not feel squeezed out by the apparent presence of a caucus of contributors. We have been known (see issue no. 227) to hold over an instalment of Frank's

series where more room is required for another item. So if you are minded to contribute an article, please rest assured that the only criteria we use are the quality and appropriateness of content.

Following the Chairman's request for Members who wish to be included on a published Membership List to provide their details, responses are now coming in at a steady rate. We hope to have compiled the list in time to circulate it with the Autumn issue of HILLANDALE NEWS later this year. So, if you want to be on the list, please make sure you have supplied your details to Howard Hope by early September.

Member Eddie Shaw has sent us a Press Release to say that he is publishing in late July, Part 3 of "Date About all Those English Seventy-eights", covering 'Pressed Abroad + G&T and Zonophone'. It will cost about £5 for UK purchasers, £6 for European purchasers, and £7 for the Rest of the World, including postage. It will be available from Eddie Shaw at [REDACTED]

[REDACTED] LONDON; EC1Y 8NQ, or, in the USA, from Nauck's Vintage Records, at 6323 Inway Drive, Spring, TX 77389-3643.

Member Joe Pengelly advises us that the Editors of the magazine 'ELECTRONICS WORLD' are including with their August 2000 edition a CD produced by himself featuring his electrical realisation of cylinders. The CD includes 21 tracks, totalling over 72 minutes. Joe will also describe in an article in the magazine how he carried out this exercise. 'Sounds interesting!'

Please note that material intended for inclusion in HILLANDALE NEWS must reach the Editorial Group not less than **six weeks before the first day of the month of issue**. Hence, the deadline for the Autumn 2000 issue will be the 18th August 2000. Copyright on all articles in HILLANDALE NEWS remains the property of the authors. Views expressed in this magazine do not necessarily reflect those of the Editorial Group.

The Concert Machines, part 5

The A1 Combination Grand

by Mike Field

As can be seen in the advertisement (Figure 1), the A1 Combination Grand was sold by the Edison-Bell Consolidated Phonograph Company Ltd. circa 1901/2.

A1 GRAND

£16 16 0



NEW COMBINATION PHONOGRAPH

ON THIS MACHINE ANY Phonograph RECORD can be used.

The Records for what are known as "Grand" Machines are 5½ in. in diameter; those in general use are 2½ in.

THE "COMBINATION" USES BOTH PERFECTLY.

It is much lighter and more portable, and its reproductions with "Grand" Cylinders are

LOUD AS A MAN SINGS

Its Musical Records and Expression are clear, distinct, and pleasing. It also reproduces splendidly the small Records in ordinary use.

YOU CAN MAKE YOUR OWN RECORDS.

NEW THIS SEASON. Price only £16 16s.

SEND FOR OUR ILLUSTRATED CATALOGUE AND PORTRAIT SOUVENIR.

EDISON-BELL CONSOLIDATED PHONOGRAPH CO., Ltd.,

cylinders and, due to its British letters patent was able to keep out other manufacturers unless they bought the necessary licence. Since the Combination Grand has similar features to the Graphophone machines it has been thought that this machine was made by Columbia. However, there are several aspects of the machine which do not accord with contemporary Columbia practice.

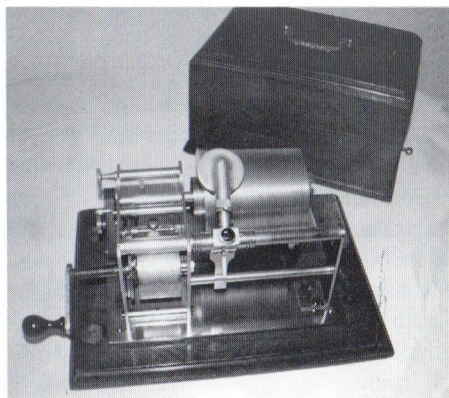


Figure 2. A general view of the A1 Grand.

Figure 1. Contemporary advertisement for the A1 Grand Combination Phonograph.

The Company had an exclusive licence to sell Edison and Columbia Graphophone products in the United Kingdom, but was not allowed under the terms of the licence to make machines or 5-inch records. It was therefore the only importer of the American machines and

Figure 2 shows an overall view of the machine and the very substantial construction can be seen. The plates in which the gearing and spring runs are solid 4mm nickel-plated brass. The various support shafts and controls are in metric dimensions and screw threads are metric too. Clearly, this machine was not made in the United States! The clue to its origin can be seen on the left hand motor

support plate just under the bottom belt pulley where a tiny inscription is engraved bearing the letters 'B^{TE} S.G.D.G.' with a serial number directly above (Figure 3).

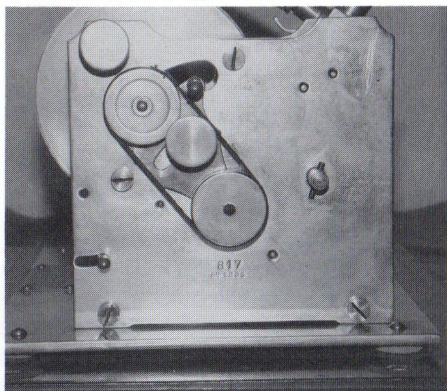


Figure 3. The left hand motor support plate, with the engraved inscription 'B^{TE} S.G.D.G.' beneath the serial number.

Our Chairman tells me that these letters are abbreviations for '*Sans Garantie De Gouvernement*' and signify the French equivalent to our 'Patent Applied For'. The machine is therefore of French manufacture and while there is the possibility that Pathé Frères were licensed to make duplex Graphophones for European distribution⁽¹⁾ there is no sign of that maker anywhere on the machine. That it was made in France is not in question but the identity of the maker cannot, with certainty, be established unless one of our French members has the answer.

Whatever the origin it is a fine machine embodying several unusual features. To play Concert cylinders, the 5-inch mandrel slips over a fixed 2-inch mandrel and to accommodate the different height of the two types of cylinder from the reproducer, the mandrel spindle can be moved in an arc

to suit. Figure 3 shows a view of the left hand side where the milled knob surrounded by the drive belt unlocks the position of the mandrel shaft, and the small metal handle to the right is used to change position. The other milled knob at the top left hand side is the speed control which operates a fine threaded screw inside a slotted tube to move a three-sided housing to engage with a hinged curved arm fitted with a governor pad at the other end (Figure 4).

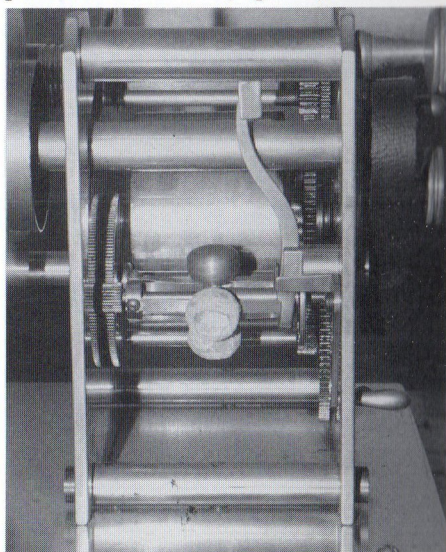


Figure 4. The speed control and governor mechanism.

The small handle projecting from the motor plate at the bottom left hand side is the start/stop lever. The end gate supporting the mandrel shaft is hinged to the bottom plate, and is locked/unlocked in the vertical position by a vertical shaft fitted with a small milled knob (Figure 5).

The reproducer holder follows the Graphophone style but has different dimensions to contemporary

Graphophones such as the Model A. The reproducer shown in the illustration is certainly a Columbia design but with no maker's name. It came with the machine and may not be the correct one. Close study of the original advertisement shown in Figure 1 seems to show a reproducer of different design. The oak lid is fitted with two catches at the left hand side which slide into two brass housings on the base plate and then can be locked in position with a two lever lock. ■

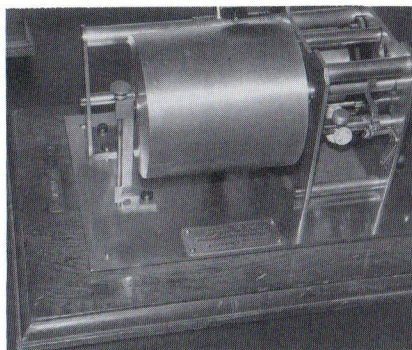


Figure 5. View of the mandrel showing the vertical locking shaft and the licence plate.

Reference.

- (1) The Edison Cylinder Phonographs 1877-1929, by Frow and Seffl.

Nipper's Century

This year, the Nipper logo, used in Britain on "His Master's Voice" products for most of the twentieth century, achieved its century. Nipper actually made his first appearance in an advertising supplement in January 1900. To mark the centenary of the 'dog and horn' logo, its owners have been presented with the first Century Trade Mark Award from the Patent Office.

The famous picture of Nipper was painted by Francis Barraud, who attended Forest School in Snaresbrook, London, E.17. The following notes are based on an article about him which appeared in the school magazine in 1997, supplied by member Ewen Langford, another ex-pupil of the school.

Francis Barraud was the son of a stained-glass manufacturer, and attended the school in the 1870s. The dog Nipper had belonged to Francis' brother, Mark. He, Francis, had photographed the dog and

had the idea of designing a trade mark for the then new Gramophone Company based on the photograph of the bemused canine. In the Autumn of 1898, Barraud painted a picture of the dog listening to a phonograph. This was the original painting which Barraud sold to the Gramophone Company for £100, and which remains in the possession of the EMI Group in London. The Trade Mark picture was a revised version using a 'Trade Mark' gramophone in place of the phonograph.

Subsequently, Francis Barraud was asked to paint numerous copies of his picture, and Victor records in the USA also carried the image. The portrait of Nipper and the 'Trade Mark' gramophone was first used on an "His Master's Voice" record label in 1907, but came to dominate the record industry in Britain for the rest of the twentieth century. ■

Editor

Machine Collecting, no.3

by Richard Taylor

Once again, I sit down to write about Machine Collecting. This time at an auction in the Cotswolds one of the most unusual items turned up – ‘The Pathégraphie’ (see Mike Field’s article in HILLANDALE NEWS, no. 201, December 1994, p.179).

Looking like a large typewriter when closed, it has a metal top that hinges at the back to reveal a reflector horn inside. There is a 14 inch turntable, to the front of which is a spool-driving mechanism, driven from the motor with a small chain drive. There are on the right hand side two controls and two winding holes, the main winder for the motor, and a smaller to rewind the paper spools, a start/stop pull and a speed control with adjustable dial. On the left hand side is a control for the spool speed and disconnection. On the top, to the right of the turntable is a graduated arm for the positioning of the stylus to record.

The spool driving mechanism is quite complicated. The paper rolls on the spools are perforated top and bottom as is the main drive. There is also a spring loaded pressure roller device, driven by brass gears and a small leather belt, that applies tension to the paper as it moves. The paper rolls have the recorded language at the bottom, and the translation at the top. There is a metal flap, printed with ‘Pathégraphie’, and hinged at the top, which can be used to cover the translation. The whole is very well engineered and works quietly and smoothly.

With the machine came a French language course, consisting of thirty records and thirty paper rolls, each with corresponding numbers. There are also two books, one in French, the other in English. The books were published in January 1914, and the whole was sold by Thomas W. Brown, of 23, 24 & 25, Lower Arcade, Bristol. ■



Figure 1. The exterior of the Pathégraphie.

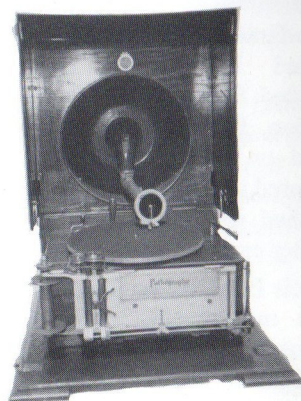


Figure 2. The interior of the Pathégraphie.

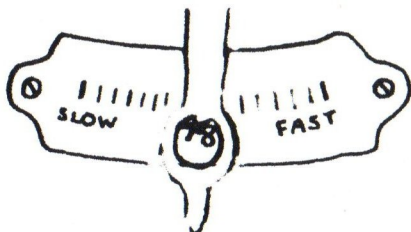
THE GOOD COMPANIONS

The 101 and Other Compact HMV Portables – part 5

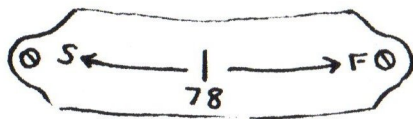
by Dave Cooper

The HMV 99 (concluded)

As you can see from the following illustrations, the model 99 speed indicator plate differs from the ones usually found on the models 101 and 102.



Model 99 Figure 8. The standard speed indicator plate, as featured on models 101 and 102.



Model 99 Figure 9. The model 99 speed indicator plate.

Miscellany

It would appear that the HMV 101 with front wind and corner needle drawer was shown in the 1926 catalogue.

In addition, the smaller trade mark found on the later 101s and the 102s appeared also on the model 99. In my experience the trade mark does not usually appear on the record folder held in the lid of the model 99, although an illustration which appears on some record sleeves gives the opposite impression. The record folders usually have a trade mark in outline, coloured gold.

The record folder, which can house up to six 10" records, obscures the trade mark in the lid. This doesn't matter too much, however, as the folder is usually missing from machines offered for sale. I have owned four model 99s at the time of writing (two black, one blue and a red). The red machine I own does have the record folder, fortunately. In its current restored state, it is a very smart, attractive machine.

I feel HMV got it right by sometimes referring to the model 99 as 'the junior portable'.

In addition to the other portables under the HMV banner was the 87, which was for export only. It had a straight tone arm and a 'prong' to store records in the lid.

The HMV 97



Figure 1. The Model 97 portable gramophone.

The model 97 was like a 'budget' version of the model 102. The HMV (and the Columbia version, the model 204) were described as an 'inexpensive portable'. They were the first 'combined' portable gramophones to emerge from the newly formed E.M.I. Like the 102, the 97 had a record storage tray on pre-war versions although it managed without the two pegs which appeared on early model 102s. Its sound box was the Columbia 15a, with Nipper's likeness on the front of the HMV versions. The HMV 97 was available in Great Britain from 1934 until around 1940. Post war, the Columbia version only was sold in Great Britain. Each version is identifiable by an Ivorine plate (as with the 102s). The coding on the plates showed the year of manufacture, starting from B1 (representing 1937), B2 (1938), etc.

Roger Thorne tells me he has not seen one dated later than 1938.

Original prices –

Black £3 10s. 0d.

Red, blue or green £3 15s. 0d.

The motor board on the model 97 was in one piece, covered in the appropriate colour of leatherette (black, blue, red, or green). Like the models 101 and 102, the case was fitted with the corner needle container drawer. This was positioned lower down the case than the usual half way point. Metal studs replaced protective metal corners.



Figure 2. The model 97 speed indicator plate.

The speed indicator plate was a variation on that provided to the model 99. Above the letters 'S' for 'slow' and 'F' for 'fast' were two raised prongs that acted as stops for the speed pointer.



Figure 8. The model 97 escutcheon.

The escutcheon was quite small. The winding handle was another variation of the 'slip in' variety, using the cruder method of a slot in the end of the winding shaft to locate in the motor. This was a hark back to much earlier machines as was the small catch or lock which seemed based on an early model 101 style. The lid stay, positioned on the

left hand side of the lid disappears into a small well when closed.

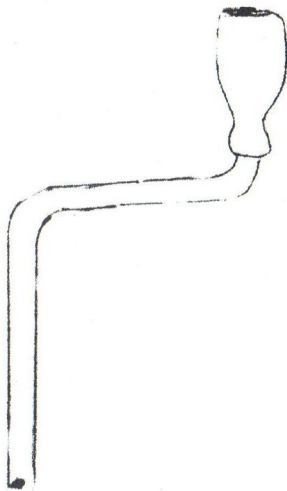


Figure 4. The model 97 winding handle.

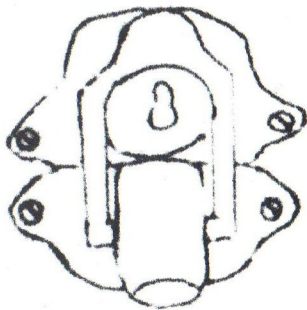


Figure 5. The model 97 catch/lock.

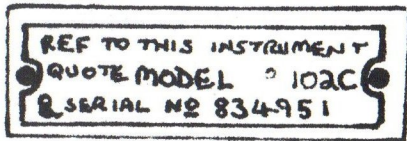


Figure 6. The fourth style of Ivorine Identifying Plate.

As you can see from the illustration of the instructions booklet (Figure 6), EMI had by this time, stopped the practice of putting a photograph of the machine on the cover. Model 102 instruction booklets ceased having a picture on the cover possibly from version 102C.

Model	HMV 97
Date of Production	1934-late 1940 (in Great Britain)
Colours available	Black, Red, Blue or Green Leathercloth
Sound box	Columbia 15a (disguised)
Motor	No. 23b
Fittings	Chrome (with coloured plastic or blackened metal needle corner drawers)
Identifying plate	Style 4 Ivorine
Carrying handle	Pakawa

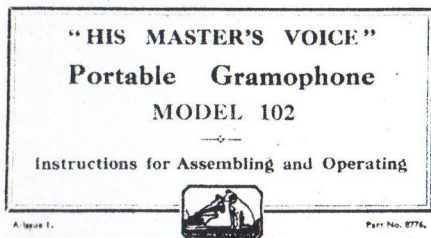


Figure 7. The Model 97 instructions booklet.

Model 102 instruction booklets ceased having a picture on the cover possibly from version 102C. HMV 102s were available until around June 1960. Columbia 204s were still listed until about June 1961. It would seem that EMI had quite a large amount of stock to

dispose of. Maybe a lot of the finished machines were destined for places like India. Apart from complete machines there was also a large amount of spares referred to as 'equipments' to clear which included everything but cases. These may have been sold off in bulk.

Model 102 Instructions Booklets



An early design for the Model 102 Instructions booklet – issued as 'A/Issue 1'.



A later design for the Model 102 Instructions booklet – issued as 'Issue 7'..

to be concluded ...

Postscripts to 'We Also Have Our Own Records' part 13

P.S.1. With reference to the **DOLMETSCH RECORDINGS** mentioned in **HILLDALE NEWS** no. 229, Frank Andrews has received this extra information from members Peter Adamson and Eddie Shaw, the latter sending a list of the recordings. From this it emerges that the first three discs, DR.1 to DR.3, were recorded by Marie Dolmetsch playing a Bardic Harp, and were specifically made for 'The Early Welsh Music Society'.

Does any member have any further information about this Society, reference to which is included in Part 14 of the series, in this issue?

Also, can anyone inform regarding DR.11, DR.13 and DR.14, which remain undiscovered as to titles and artists? Thanks to Peter Adamson, we can now show two different versions of the Dolmetsch label, which were black on white (although Eddie Shaw notes that pale blue was also used) and black on buff, as on Peter's disc no. DR.16.

The earliest discs, upto DR.15, were all probably pressed by The Decca Record Co. Ltd., as DR.6 and DR.7 definitely were. All had matrix prefixes of 'ADC', possibly signifying pressed for an **Arnold Dolmetsch Contract**? All were 1937 to circa ?1939 issues.



Postscript Figure 1. The Dolmetsch Recordings label, with the inscription 'Recorded by Leslie Ward & Hugh Gough'.



Postscript Figure 2. The Dolmetsch Recordings label, with the inscription 'Gui de Buire Ltd., 82-83 New Bond Street, London, W.1.'

DR.16, the highest known number, came 11 years later, the recordings taken by Gui de Buire, Ltd., of New Bond Street, London, W.1. Interestingly, Peter gives the side numbers as 1004/2 & 1004/4, whereas Eddie gives 1004/1 & 1004/3. Both copies have the recording date of 29/9/48, are signed 'G. de B.' and carry the same recordings. Peter, with regard to the quality of sound, thinks he hears a heterodyne whistle and surmises that portions of a broadcast by The Dolmetsch Ensemble, fifteen days earlier, on the BBC's Third Programme, was probably the source of the two sides. The programme, printed in 'The Radio Times', scheduled for 6.20.p.m., certainly announces the items recorded on DR.16, as Peter's photo-copy (Fig. 3) reveals.

This disc's labels were printed in a different font to those on the earlier discs.

6.20

RECITAL

Dolmetsch Ensemble:

- Carl Dolmetsch
(violin and treble viol)
Cecile Dolmetsch (treble viol)
Stephanie Barker
(violin and tenor viol)
Nathalie Dolmetsch (viola da gamba)
Mabel Dolmetsch (violone)
Joseph Saxby (virginals and organ)
Dorothy Swainson (virginals)
Suite for four viols and virginals
John Jenkins
Fantasies for two treble viols...Morley
Four Pieces from The Royal Consort,
for two violins, gamba, and virginals
William Lawes
Piece for two virginals...Oliver Farnaby
John come kiss me now, with divisions,
for two virginals...David Melli
Fantasy and Courante, for violin,
gamba, organ, and violone
John Jenkins

Postscript Figure 3. Extract from The Radio Times for 29th September 1948, showing the details of The Dolmetsch Ensemble recital, items from which appear on record no. DR.16.

DOLMETSCH 10" RECORDS

CAT. NO.	MATRIX	ARTISTE	TRACK
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DOLMETSCH RECORDINGS BY LESLIE WARD AND HUGH GOUGH

THE EARLY WELSH MUSIC SOCIETY (white/black)

Marie Dolmetsch on the Bardic
Harp (all 3 records)

DR.1	ADC. 2	Caniad Llywelyn ap Ifan ab y gof (part 1) — transcribed by Arnold Dolmetsch
	ADC. 3	Ditto (part 2)
DR.2	ADC. 1	Caniad marwnad Ifan y gof (part 1) — transcribed by Arnold Dolmetsch
	ADC. 6	Ditto (part 2)
DR.3	ADC. 4	Profiad yr eos (part 1) — transcribed by Arnold Dolmetsch
	ADC. 5	Ditto (part 2); and the first strain of Caniad bach ar y gogywair

DOLMETSCH (white/black or pale blue/black)

DR.4	ADC. 9	Arnold, Mabel, Cécile, Nathalie & Carl Dolmetsch	The four note pavan for five viols (Alfonso Ferrabosco)
	ADC. 14	Arnold Dolmetsch (clavichord)	Pavan & galliard "The Lord of Salisbury" (William Byrd)
DR.5	ADC. 10	Carl & Marie Dolmetsch, and Robert Goble, Harley Glegg	"The carman's whistle", "Fortune my foe", "Boree", for 2, 3, and 4 recorders
	ADC. 11	Mabel, Nathalie & Arnold Dolmetsch	Deux musettes, for viola da gamba, 2 nd . viola da gamba, and harpsichord
DR.6	ADC. 7	Cécile (vocal), Carl & Marie (recorders), Nathalie (viola da gamba), and Arnold Dolmetsch (harpsichord)	"The beautiful Thames" (Henry Purcell)
	ADC. 8	Artemy Raevsky (bass) and Arnold Dolmetsch (harpsichord)	"Anacreon's Ode to the lute" (Henry Lawes)
DR.7	ADC. 13	Cécile Dolmetsch (vocal), Diana Poulton (lute), Mabel Dolmetsch (viol)	"The primrose" (Henry Lawes)
	ADC. 15	Diana Poulton (lute)	"King of Denmark's galliard" for the lute (John Dowland)
DR.8	ADC. 19	Arnold Dolmetsch, playing according to the composer's original directions on a pianoforte of Beethoven's time	Beethoven's "Moonlight Sonata", first movement (part 1)
	ADC. 18		Ditto (part 2)
DR.9	ADC. 20	Carl and Cécile (treble viols), and Nathalie Dolmetsch (viola da gamba)	Fantasy for three viols, no. 8 (part 1) (John Jenkins)
	ADC. 21		Ditto (part 2)
DR.10	ADC. 22	Tom Goodey (tenor), Carl Dolmetsch (violin), Joseph Saxby (piano), Douglas Brown (organ/violone)	"Il est réssuscité" (part 1) (Arnold Dolmetsch). Easter hymn
	ADC. 24		Ditto (part 2)
DR.11		No details?	
DR.12	ADC. 26	Artemy Raevsky (bass), Mabel Dolmetsch (viola da gamba), Joseph Saxby (harpsichord)	"Come away death" (Arnold Dolmetsch)
	ADC. 27	Tom Goodey (tenor), Carl Dolmetsch (recorder obbligato)	"Hark! Hark! The lark at heaven's gate sings (Arnold Dolmetsch)
DR.13		No details	
DR.14		No details	
DR.15	ADC. 30	Carl F. Dolmetsch (treble recorder & English flute), and Joseph Saxby (harpsichord)	Chaconne in F Major (Henry Purcell)

- ADC. 33 Carl F. Dolmetsch (descant recorder), and Joseph Saxby (harpsichord) Two minuets in E Minor (J. M. Leclair)
- DR.16 **Note:** Ward & Gough not mentioned on disc, but recorded by 'Gui de Buire Ltd, 82-83 New Bond Street, London, W.1.', and with '29/9/48' inscribed in the wax.
- 1004/1 Carl and Cécile (treble viols), Suite for 4 viols (John Jenkins)
Nathalie Dolmetsch and
Stephanie Barker (tenor viols),
Joseph Saxby (virginals)
- 1004/3 Carl and Nathalie Dolmetsch, Two pieces from "The Royal Consort" for
Stephanie Barker, and Joseph 2 violins, viola da gamba and harpsichord
Saxby

P.S.2. THE DUXBURY INSTITUTE RECORDS. Eddie Shaw sent a complete list of the published records to Frank, and Ed informs that single-sided record no. 22 had a maroon and gold label, thus differing from the others printed blue and gold. Mother masters for all 24 sides were received by The Linguaphone Institute on 26th September 1935. The single-side recorded discs were

numbered 1, 2, 11, and 22. The double-sided records were coupled using single-face numbers only. Except for two discs (3 & 8, and 12 & 21) the numbers ran in sequence. Besides Arthur and John Duxbury, mentioned in the HILLANDALE NEWS article, other recorded speakers and teachers of speaking were Arthur Blanch, Effie England, John Holgate, and P. Rudolf.

THE DUXBURY INSTITUTE RECORDS

ARTHUR DUXBURY

- s/s 1 'The Ladies' – A Speaking Contrast
s/s 2 Dare You Speak in Public?

P. RUDOLF

- { 3 The Importance of Correct Stressing
{ 8 Good and Bad Pronunciation
{ 4 Faulty Enunciation on Record 1
{ 5 The Vowel Sounds of English
{ 6 The Consonant Sounds of English
{ 7 Impromptu Articulation of Consonants

ARTHUR DUXBURY

- { 9 Examples of Modulation for Imitation
{ 10 Emphasis – Pause - Inflection
s/s 11 Two Studies in Contrasting Pitches
{ 12 Two Studies in Forceful Declamation
{ 21 Have You Heard This One?

JOHN DUXBURY

- { 13 'The Bells', abridged; Edgar Allan Poe
{ 14 The First Book of Job

ARTHUR DUXBURY

- { 15 A Model for Speech Construction
{ 16 A Study in Oratory

EFFIE ENGLAND

- { 17 "Thanks" by the Wife of Worshipful
{ Master
{ 18 I Declare This Bazaar Open

JOHN HOLGATE

- { 19 Making a Presentation
{ 20 Presenting a Report

ARTHUR BLANCH

- s/s 22 Microphone Announcements

SPEAKERS ??

- { 23 Formal Procedure at a Council
{ Meeting, part 1
{ 24 Formal Procedure at a Council
{ Meeting, part 2

**Frank Andrews, with information from
Peter Adamson and Eddie Shaw**

We Also Have Our Own Records, part 14

'Early Welsh Society Records' to 'Empire Recording Institute'

by Frank Andrews

EARLY WELSH SOCIETY RECORDS. I know of these discs only by repute, having never seen any examples. They were referred to in an announcement of January 1937, which mentioned three of the records having a transcript written by Arnold Dolmetsch. They were to be had from the Treasurer of the Society, with an address on the Isle of Anglesey. The price was 10s. 0d., but whether for all three or for each one I am not sure. All three I think! The details of the recordings issued, together with catalogue and matrix nos. and the artistes are noted in the foregoing postscript to Part 13.

EBORACUM RECORD SOCIETY. This Society was, perhaps, formed in 1945. In any event a recording may date from that year, as the second disc in the 10" series, no. E.102 (or was it the third, the series beginning at E.100?), had a piece of music composed by York Minster's organist, Francis Jackson, to celebrate Sir Edward Bairstow's 70th birthday. Sir Edward died in 1946, aged 71. Jackson had been his assistant and replaced him. However, the celebratory music could also have originated some years later.

By the way, Eboracum was the Romans' name for its garrison at York.

I have been given to understand that the Society was formed specifically to record the organ in York Minster, of which Sir Edward Bairstow had been the incumbent organist from 1923. However, Francis Jackson was the incumbent when the Eboracum Record Society was formed. As the label states, the recordings were undertaken by Radio Relay of York City. I have a few loose labels, grey, printed red and black, and depicting York Minster, and all are of Jackson and the organ. There is a probability that EMI Ltd. did some pressing of the discs.

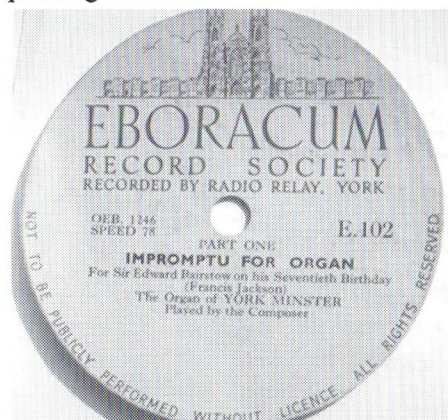


Figure 1. The Eboracum record label.

A correspondent who managed a major label in York thinks the label made its appearance in the early or mid-1950s,

and tells that there was a 12" size disc in an E.500 series.

I thought I had some data regarding the Band of a Yorkshire Regiment having been recorded by The Eboracum Record Society. Two matrix series, or prefixes, are known – OEB and WBS – OEB being an EMI 10" matrix prefix.

ECHO. 10" discs were recorded and manufactured for the Association of Ukrainians in Great Britain, Ltd., *circa* 1955 and 1956. The labels were yellow with black printing. The association claimed the editing of the recordings under the labels.

The recorders and manufacturers were Oriole Records, Ltd., a company founded by Levy's Sound Recording Studios, Ltd. With 'O'-prefixed matrices the catalogue series probably began at E.100 or E.101. The extent of the catalogue is unknown to me – full details are requested of any records held, and any examples of a 12" size.

The Association was still in existence at the time these notes were presented, having been at their present address since 1948, at 41 Linden Gardens, Notting Hill Gate, London, W.2.

ECLIPSE RECORD. As one reads from the red and gold label, these discs were 'The World's Clearest and Best – Specially Recorded'. They were made for a, so far, unknown proprietor by unknown recorders and manufacturers. They were 'Pressed Abroad', according to the label. Knowing that matrices for English language recordings were in a '6000' series, with suffixes 'KV' or simply 'M', the series was also used on band recordings taken in Britain. Vocal

recordings were catalogued into a '300' series, the bands in a series probably beginning at no. 1. The band series also included a '500' matrix series, almost certainly recorded by a European band.



Figure 2. The Eclipse Record label.

If the titles, in English, were contemporary with the same titles, new to recording, put out by English companies, then the recording sessions in the '6000' series could have been begun quite late in 1910 or very early in 1911. Recording certainly ran into 1912. The series is also found on one variety of Apollo Records, on Globophon Records and on Festival Records, this latter having a similarly designed label to the Globophon label.

I suspect that the 'KV' and 'M' suffixes to the matrices (there are some known without any suffix) are indicative of a connection with the following foreign gentlemen – Herr Kybarth, Paul Kuchler, Herr Moll and Albert Vogt.

Paul Kybarth and Albert Vogt were technicians who had been working in the Nigroletwerke in Germany, a company supplying materials for the manufacture

of gramophone records. In 1910, whether representing Nigrolet or not is not clear, they travelled to Aprelewka, which was a suburb of Moscow, where in association with the German merchant, Gottlieb Moll, they set up a record-making factory which was to press Moll, Kybarth & Co.'s 'Metropol Records'.

During 1911, Vogt was in dispute with Kybarth and returned home to Germany. In Berlin, Vogt was joined by Paul Kuchler and they formed the Firma Sirena Sprechmaschinen – Vertrieb, which took on the rôle of the Berlin Agency for the Sirena Records and machines from the Sirena company's factory in Warsaw, then in imperialist Russia's empire. Sirena was an important competitor in Russia to the recently established Moll, Kybarth & Co. at Aprelewka.

The names of Vogt and Kuchler, rather than Kybarth, may provide the clue to the 'KV' suffixes. On October 31st, 1911, Vogt and Kuchler founded the Berolina Schallplatten GmbH of Berlin, the proprietors of the Berolina Records and the export label, Invicta Records.

Almost a year later, Kuchler became the agent for a business called Schallplatten Presserei GmbH of Berlin, and two months later, Vogt became another agent for the Weissensee suburb of Berlin. Both were described as Presserei's directors in a report of March 1913.

Kuchler and Vogt's Berolina company, in June 1913, applied for Metropol as a German registered trade mark. Whether this was in co-operation with Moll, Kybarth & Co.'s Russian Metropol records, or in opposition, I cannot say, but the 'M' suffix on Eclipse Records

matrices might have had a connection with Metropol or Gottlieb Moll.

Globophon Schallplatten GmbH, which had been exhibiting at Leipzig Fairs since March 1907, stopped exhibiting in 1910, but in September 1912 announced an English repertoire on 10" double-sided discs at 1s 6d. each, with differing totals of 300 or 400 titles available.

The highest numbered Eclipse Record of which I am aware, had titles current in early 1912. The Globophons, announced after that, must have been re-pressings as the discs contained titles current in early 1911, the lowest matrix known under that label, 60057KV.

I have note of 26 matrices in the '6000' series, gathered from seen Apollo Records (red and gold labels), Eclipse, Festival and Globophon discs. Further details are welcome from collectors.

Artists, known on other makes, include Fred Terry, Will Deller and Frank Lynne.

It is of course, possible that my speculation that Kuchler and Vogt may be connected with the Eclipse Record could be entirely mistaken.

In June 1912, The Gramophone Co. Ltd. made representations to 'The Sound Wave' trying to stop that journal from advertising the cheap records (@ 1s. 6d. each) which were entering the market at that period. In response to that news item, The Eclipse Copper Co. Ltd., of York, which dealt in records, stated it was then refusing to handle Gramophone Company goods, and invited its clients to order one dozen 'other records'. Could that business have been that of the owner of the Eclipse Record label in Britain? The Gramophone Co., Ltd. ceased placing adverts with 'The Sound Wave'.

ECLIPSE GRAMOPHONE – was registered as a trade mark in March 1913, after it had been applied for by Conrad Dewey, of 37 Endell Street, London, W.C., in December 1912. Could he have sold Eclipse Records? His early connections were with the phonograph trade, and originally he was a director of the New Century Phonograph business in cylinders and phonographs.

EDEN RECORD. This is a label that never was! Or was it?

In the August 1908 edition of the USA's 'Talking Machine World', its London Correspondent, in his columns, remarked upon a new double-side recorded disc which was to be placed within the British market from a French firm. The next month he reported that the new disc, which he originally called 'Eden Record', had been re-named 'Royal Record'.

It was 27cm. (10 $\frac{3}{4}$ ") in diameter, needle (lateral) cut, and was to be sold at 2s. 6d. each. 100-150 titles were expected to be put on sale in London on September 15th. from The City Manufacturing Company, of 56 City Road, E.C.

That business was already the sole agents for Mermod Frères of Switzerland, the manufacturers of spring-actuated gramophone motors, and had been so since March 1908, if not earlier. Whether any of the discs, labelled as 'Eden Record' arrived before the change of name, is not known.

At the time, the Société Anonyme Française Ondographique had a 'Disque Éden' on sale in France, but I have no data to connect those with the 'Eden re-named Royal Records' sold in London. The French label was a registered trade

mark in France, but showed Favorite's Star & Cluster logo. And Eden was a registered trade mark in Germany belonging to Favorite Schallplatten-Fabrik GmbH. As 27cm discs, the Eden/Royal Records would not have been from Favorite Schallplatten. As Royal Record, the discs were claimed to be the manufacture of The International Phonic Company, which was founded in December 1907. Its artists, already secured by the time the discs were introduced, included W. E. Bates, the celebrated cornet soloist, The Bosc Orchestra of Paris, Alfred Heather, tenor, La Musique de la Garde Republicaine, Bantock Pierpoint, baritone, Will Terry (otherwise Alf Gordon), comic, and W. G. Webber, bass.

'EIGHTY-EIGHT', AS 88. Other than the fact that 88s were advertised by the factors, The Farley Radio Services Ltd., for which that company was the sole London wholesaler, and began advertising the line by February 1951, I know nothing else about them from my own researches.

I have been told that the discs were the result of a cooperation between a Mr. Dobel and a Mr. Scut in 1949, and that the numbering of the discs was with an '88' prefix.

Any further information about the proprietors, and the recording and manufacturing businesses, is welcome.

ELECTROLUX LIMITED. There were only two discs made under this label style, and they were pressed for the electrical 'white goods' firm of the same name, which was located in Luton, Bedfordshire.

The discs were produced for presenting to the company's dealers and agents as Christmas presents – the first for Christmas Greetings in 1949, and the second for Christmas in 1950.



Figure 3. The Electrolux Limited record label.

The first two sides were recorded in E.M.I. Ltd.'s Abbey Road Studios, London, NW, on 27th August 1949 by Electrolux Ltd.'s own Male Voice Choir. On matrix OEB 79-1, Gruber's 'Silent Night, Holy Night' was sung unaccompanied. On the reverse were two traditional sea shanties 'Bound for the Rio Grande' and 'Johnny Come Down to Hilo'. The songs had been arranged and conducted by Arthur Waller, with piano accompaniment. The disc formed a part of the H.M.V. 'SS'-prefixed private contract series as SS.10.

The 1950 disc was SS.13 and was a two-part version of the Fred Weatherly and Stephen Adams composition, 'The Holy City', which had been arranged for the choir by Miss Doris Arnold, celebrated for her arrangements with the Kentucky Minstrels radio programmes.

The Electrolux Male Voice Choir of 46 voices was accompanied on this occasion by the Abbey Road Studios' Compton theatre organ. The conductor, not given on the label, was Mr. W. Smith, who had stepped in at the very last moment.

ELENA GERHARDT SPECIAL RECORDINGS. Made for general sale, subscription lists were sent to anybody who were interested, and were obtainable from the singer's secretary, living in Ranulf Road, Fortune Green, in the N.W.2 postal district of London.

Two sets of recordings were sold. I have not discovered when the first set became available. The second set, Volume 2, was recorded and manufactured by The Gramophone Co., Ltd., and issued in the private recordings catalogue series of the "His Master's Voice" label, those with 'GR.' prefixes. Volume 2's discs were numbered GR.16 to GR.21. All were recordings of German Lieder with Gerald Moore, pianist, accompanying the singer. Recordings took place between 12th October and 8th November, 1939.

Elena Gerhardt had been born in Leipzig in 1883, and her singing career encompassed that of a concert platform singer, an opera singer, and lastly, as an interpreter of German Lieder, for which she had a fine reputation, and became well-known, world-wide, as a *mezzo-soprano*.

She settled in London in 1934, and practised as a teacher of voice and singing, dying in Britain in 1961.

Her records were still being stocked by The Collectors Corner Shop in London in 1953.

ELIM RECORDS of 10" size, were owned by The Elim Publishing Co., Ltd. of Park Crescent, Clapham Park, London, S.W.4. The recordings were designed to spread the Good Word of the Elim Pentecostal Church, which, still surviving today, was founded in 1915.

The founder, Principal George Jeffrey, from the beginning, called his religious organisation 'The Elim Four Square Gospel Alliance', and as such, operated as booksellers, being at Paternoster Row, outside St. Paul's Cathedral, in London, E.C., as late as 1929.

By October 1933, the address was 20 Clarence Road, Clapham Park, S.W.4, with the Elim Publishing Co., Ltd. as printers at 36 & 37 Park Crescent, Clapham Park, and as publishers at 16 Clapham Park Road.

From the 'CP.'-prefixed matrices found on Elim Records, with their red, printed gold labels, I infer that the recorders and manufacturers were The Crystalate Gramophone Record Manufacturing Co., Ltd., and that the first discs were issued in 1934. Catalogue numbers were prefixed 'E' but the 'E' was not always printed on the label. For example, one side of no. E.2 has simply '2'.

Record E.27 has one side as a sermonette, recorded by Jeffrey the founder, to celebrate the coming of age of the Elim Four Square Gospel Alliance, and is dated 1915 to 1936, thus making matrix 'CP284-2' a 1936 recording.

Three dozen Elim Records, at least, were issued, and with Crystalate's records business going to The Decca Record Co., Ltd. in early 1937, therein lies the probability that there were no more fresh recordings under the Elim label before the close of 1937.

Park Crescent was renamed Clapham Crescent in the late 1930s, with Elim Publishing Co., Ltd. still there as at October 1950. In the 1960s, the business there was called Evangelical Publishers, Ltd., with an associated business, The Victory Press, connected with the Elim Central Church, which appears to have been started by October 1954.



Figure 4. The Elim Record label.

E.M.G. THE TREASURY OF MUSIC SERIES. Of 10" diameter, these records were advertised by E.M.G. Handmade Gramophones, Ltd., with some first issues, in August 1935. They had lilac coloured labels and were catalogued into a 'T'-prefixed number series. The last issues were from October 1936, the entire output numbering from T.1 to T.12.

The 10" discs cost 4s 0d. (if any, 12" discs cost 6s 0d. each). The recorders and pressers are not known to me. They could have been foreign recordings. Further information is requested.

E.M.G. HANDMADE GRAMOPHONES LTD. In April 1938, the company was advertised as the sole distributors of the recordings made by Susan Casals. The discs were still listed in EMG's own record sales catalogue of 1946, where all makes of records were listed under EMG's own 'Z'-prefixed stock numbers. I have never seen an example. I do not know what style the labels had, who took the recordings, nor who pressed the discs. Any information will be welcome.

EMPIRE RECORD. Six or more differently sold discs in the UK have been available in the past having the word 'Empire' in their name styles, one of which was actually the property of a recording and manufacturing company selling to the public.

The first **Empire Records**, pressed for an undiscovered proprietor, were unbreakable discs pressed from Nicole Record masters, the property of The Disc Record Co., Ltd., with its first factory at Wellington Mills, near Stockport, in Cheshire.

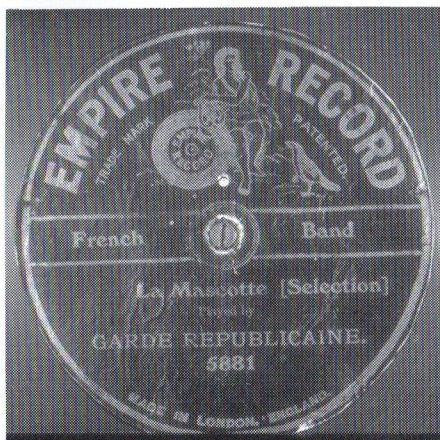


Figure 5. The Nicole Records-based Empire Record label.

As far as Britain was concerned, Nicole Records had their last issues in March 1906, with 7" and 10" discs.

The first mention of Empire Records, which I have come across, was in the USA's 'Talking Machine World', wherein its London correspondent in the June 1908 edition, remarked that Empire Records had made their appearance. There was nothing to indicate that they were derived from Nicole masters but we do know that Empire Records have been collected in both sizes and that the 10" masters were used on a variety of labels almost up to the First World War.



Figure 6. Another version of the Nicole Records-based Empire Record label, using the same trade mark.

By 1909, records were being made of solid stock and one Empire Record with a Nicole master on one side had a late-1909 Favourite Record on the reverse, with 'Has Anybody Here Seen Kelly?'

The provenance of the next variety of **Empire Records** is not at all clear, except that the discs were most likely sold under the tally-man system, described elsewhere. The trade papers never carried advertisements nor listed or

reviewed such records, so my scraps of information are difficult to assemble so as to make a sensible explanation.

'Empire Record' was applied for as a registered trade mark, in April 1910, by a Mr. Joseph Leo Rosenschein. He lived at 1 Cambridge Terrace, Regents Park, London, NW. He was associated with the English Record Co., Ltd., the proprietors of the John Bull Records which were definitely sold on the tally-man system. Registration was delayed for seven months until November 1910.

Next, in May 1911, The Empire Record Co., Ltd. was incorporated, with its registered office in Cowley Road, Oxford. The setting up of that company involved a straight transfer of shares from the directors of a business in Oxford and Swindon, Wiltshire, trading as The International Record Company, into The Empire Record Co., Ltd. Director Philip Waldman was at Oxford, but Albert James Barton, the other director, was in Canonbury Road, London, N. This company moved to 249 Old Street, London, E.C. in 1913 but had gone out of business in either late 1913 or early 1914. That company may not have had any connection with an Empire Record label.

Back in July 1912 came a report that another **Empire Record Company** (limited liability was not mentioned) was operating a tallyman system in records at 2s 6d. each, with a 52-week contract with its clients. A reply to an enquirer, published in December 1912, gave the address of the company as 41 Brunswick Road, Liverpool, adding that was its head office, but the company had many branches in other important trade centres.

Now, circulating during this period of 1910 to 1913 were solid stock, 10" Empire Records pressed from Dacapo Records. (Dacapos had been on sale in England since August 1910). Discs with green and gold, or dark blue and gold labels did not state that Empire Record was a registered trade mark, as one would have expected had they been produced for Rosenschein. On the other hand, John Bull Records had used Dacapo Records as a matrix source, so there was an association there. The earlier, flexible Empire discs of 1908 did state 'Trade Mark' on the labels, but not as 'Registered'. Could Rosenschein have been handling those and applied for the trade mark to be registered at a later date?

After the Great War and into the electrically recorded era came another label called simply '**Empire**' with an 'E.1'-prefixed catalogue series, and pressed in solid stock material for an unknown proprietor in the 1930s.



Figure 7. The post-World War I Empire record label.

They were pressed from Piccadilly Records, Ltd.'s matrices which were in The Mead Works, Gas House Lane, Hertford Town. It may be that Piccadilly Records pressed these discs, but as Piccadillys were last issued in April 1932, and with its matrices left in the works, it is possible that the pressing was taken over by Synchrophone Ltd. when it took possession of the works about eighteen months later.

Under Synchrophone Ltd.'s ownership, with its own Octocros discs, another 'The Empire Record - Electrically Recorded' line was produced for The Metropolitan Chain Stores, again with an 'E'-prefixed series, but with an entirely different label. That disc's history I covered in my 'Records in Stores' series in HILLANDALE NEWS.

Another 'Empire Record', which was of the flexible variety, was produced by The Globe Record Co., Ltd., whose discs carried a representation of the world, as the globe, at its centre. This was the straightforward product of a manufacturing company for sale to the public, and does not fall within my terms of reference here.

A line styled the 'New Empire Record', pressed from J. E. Hough, Ltd.'s masters, will be dealt with under labels beginning with 'N'.

THE EMPIRE RECORDING INSTITUTE of London's disc(s). I know of only disc, which carried a recording of the abdication speech of H.M. King Edward VIII, broadcast by the BBC on December 11th, 1936. The broadcast was recorded overseas *via* short wave reception, the characteristics of which are evident as one listens.

The recording was never issued in the UK by any of the major record companies, but it was available on both American Columbia and Brunswick discs, and on Japanese Columbias. The Institute's discs had faces numbered KS.1 and KS.2. I do not know who produced them.

to be continued ...

REGIONAL GROUP SECRETARIES

Clockwork Music Group

H. P. Bailey; [REDACTED]
GATESHEAD, NE16 4ES.

Midlands Group

Phil Bennett; [REDACTED]
[REDACTED] WOLVERHAMPTON,
WV6 0JW.
Tel: [REDACTED]

Northern Group

John Astin.
Tel: [REDACTED]
Or contact Alston Hall Residential
College, Alston Lane, Longridge,
PRESTON; PR3 3BP.
Tel: [REDACTED]

West of England Group

Paul Morris; [REDACTED]
EXETER, EX4 4HE.
Tel: [REDACTED]

Opera on Early Columbia Records

by George Taylor

Strictly speaking, this article is concerned with operatic disc recordings issued by the American Columbia company in its early days; but since many of the records were issued in Britain, and indeed many were made in Europe, this survey perhaps covers the European Columbia operatic scene reasonably closely.

The main source of information is the Columbia Master Book Discography, volume one of which covers the US disc matrix series 1 to 4999, in the period 1901 to 1910⁽¹⁾. Of course, Columbia had been issuing cylinders for ten years or more. Disc sales started in the autumn of 1901, but for patent reasons, Columbia had to be cautious and the discs, under the Climax label, made by the Globe Record Company, New York, were only marketed by Columbia.

These were turbulent times in the rivalry between Columbia and Victor. In mid-1902, Columbia decided to change the label name from Climax to Columbia, and by early 1903, business was booming. It was then time to record grand opera sung by grand opera stars, particularly as rumour had it that Victor was about to embark on a similar venture. The result was the Grand Opera series, recording for which started in late 1902 or early 1903, the discs being advertised in April 1903, just beating Victor with its Red Seal series. It is well known that the Victor Red Seals quickly outshone Columbia's efforts – but Columbia remains the pioneer, at least in

America.

In fact, the Grand Opera series remained a one-off. Seven artists of international standing were involved in this initial venture, but after that, Columbia looked overseas for its classical vocal recordings.

The earliest discs were of 7" diameter, but soon selections appeared on both 7" and 10" discs with the same matrix number. In late 1903, the 7" size was phased out. 12" records were introduced in July 1905.

In a previous article⁽²⁾, I showed that the vocal operatic output by Victor rose from 3% in the early period to around 8% after the gramophone had been rendered 'respectable' by the likes of Caruso and co. How did Columbia fare in the same period?

Quite promisingly, as it happens. Indeed, matrix no. 2 was an air from Balfe's 'Bohemian Girl', featuring one Edward Franklin, better known as Emilio de Gogorza. Further arias followed on nos. 9, 42, and 47, including one from 'Robin Hood', the opera by Reginald de Coven which was also represented on Victor recordings. Leaving aside for the moment the Grand Opera series, I counted 153 vocal operatic recordings in the matrices up to no. 4999. The Grand Opera series included a further sixteen (out of a total of 32 operatic selections and songs). So 169 issues represent nearly 3½% of the total output, comparable with Victor's initial

proportion.

Columbia's seven Grand Opera artists, Suzanne Adams, Antonio Scotti, Eduard de Reszke, Giuseppe Campanari, Charles Gilibert, Marcella Sembrich, and Ernestine Schumann-Heink, were severely outnumbered by Victor's 32 stars (and several of Columbia's recruits migrated to Victor).

But there were some minor celebrities in Columbia's early days. Emilio de Gogorza, later a prolific Victor recorder and musical director, produced ten recordings for Columbia under the name of Edward Franklin, whom we have already met on matrix no. 2. All of these were early recordings, the latest matrix seems to be no. 309. Another real star was Marcel Journet, recording four arias on nos. 3109, 3133, 3135 and 3156; surely if he had recorded earlier, he would have been included in the Grand Opera series. The tenor Francisco Nuibo recorded at the same time. Nuibo sang at the Met., changed his first name from Augustin to Francisco at the request of the Met. management, and also recorded for Victor.

Another Columbia stalwart was the baritone Alberto de Bassini, producing 25 records. He also recorded prolifically for Bettini. Other 'high scorers' include the tenor Florencio Constantino, with 17 selections all recorded about the same time, and several other minor Italian singers. Our old friend Ferruccio Giannini (tenor) appears about five times. It will be recalled that in 1896, Ferruccio recorded for Berliner, the earliest operatic selections.

We can see that, apart from the Grand Opera artists, Columbia's operatic artist

roster is hardly well known today. An interesting case is that of the tenor, Roberto Vanni, who recorded seven operatic selections at about the same time as the Grand Opera series was being produced. Vanni's efforts were not included in the US Grand Opera series but four were included in that series in the British 1904-5 catalogue!

With regard to what operas are represented in the Columbia production, I count about 56 – not up to Victor's 91 in its early days but still creditable. Heading the list are 'Il Trovatore' and 'Carmen' with 13 recordings each, followed by 'Faust' (12), 'Rigoletto' (10), 'La Traviata' (8), and 'The Barber of Seville' (8) – a predictable list, I suppose. 'Il Trovatore' also headed Victor's list, and 'Faust' and 'Carmen' also scored highly. Other popular operas include 'Ernani' (7) and 'Don Giovanni' (5). 'Robin Hood' is represented three times, and most of the other operas are very much in the standard repertoire. Two of Arthur Sullivan's operas, 'Rose of Persia' and 'Othello' represent the real period pieces.

Perhaps Columbia's early operatic output was not as impressive as that of Victor, but enterprising nevertheless. ■

Acknowledgment.

I am indebted to Paul Cleary for the loan of the Columbia book.

References.

1. Tim Brooks, *The Columbia Master Book Discography, Vol. 1, US Matrix Series 1 through 4999*, Greenwood Press, 1999.
2. G. W. Taylor, *The Operatic Voice of the Victor*, Hillandale News, no. 186 (1992), pp. 58-60.

Savoy Syncopation, part 1

by Phil Bennett

For over one hundred years the Savoy Hotel in London has been one of the capital's premier hotel and dining venues. In the years following World War I it was a celebrated 'night spot' featuring Britain's leading dance bands – the Savoy Havana Band and the Savoy Orpheans as well as, for a shorter period, the Fred Elizalde Orchestra. The *élite* of London society would be entertained by these bands, which surprisingly included, at various times, some of the leading American jazz and 'hot' dance band musicians of the day. Thanks to the BBC, the Savoy bands could also be heard in live broadcasts relayed directly from the hotel ballroom. This brought the sounds of the latest dance hits to those who could never even entertain the idea of entering the hallowed portals of the Savoy Hotel. Records there were also, with regular sessions with Columbia and HMV and also studio dates for other companies, which were issued under a variety of pseudonyms.

How did all this come about? Ragtime music arrived in Britain during the 1890s, but of course, nothing so vulgar could be heard in the Savoy Hotel. At this time syncopated popular music was confined to the music halls and minstrel shows, although by the beginning of the twentieth century it was gaining a wider audience, due, in part, to the greater availability of music on both disc and cylinder records.

As early as 1910, a black American quartet – The Versatile Four – were

entertaining diners at Romano's in the Strand, and in 1913 they commenced a residency at Murray's Club. With their instrumentation of piano, drums and two banjos their musical style was far removed from the orchestras that could be heard in other London hotels and restaurants.



Figure 1. The Versatile Four – Tony Tuck, Charlie Johnson, Charlie Mills and Gus Haston – a rare view of one of the earliest rhythmic groups playing for London's diners.

Another black group with a similar instrumentation was playing in Ciro's Club from 1915 onwards. Quaintly described as a 'Coon Orchestra', they made a number of records for Columbia, among them being the earliest British recording of 'St. Louis Blues'.

Not to be outdone the Savoy Hotel introduced its own ragtime group in 1915, led by the American banjoist Joe Wilbur. This was a white group with an identical instrumentation to that of The Versatile Four. (About two years later the group employed the black drummer Alex Williams – no colour prejudice in London hotels.) The group were also resident at Murray's Club and it appears

that for some time they appeared at both venues as the results of their first three recording sessions for HMV were released as being by Murray's Savoy

Quartette (*sic*). However, all subsequent records were released as being by the Savoy Quartet (or Quartette).



Figure 2. The Savoy Quartet – Dave Comer, Bill Blanche, Joe Wilbur, and Harry Robbins, Snr.

This group was undoubtedly popular and officers returning on leave from France could, for a time at any rate, forget the horrors of the trenches, while listening to the latest American foxtrots such as 'Darktown Strutters Ball'. This tune formed part of the group's recorded repertoire along with other early jazz numbers as 'Ja Da' and 'Tackin' 'Em Down'. Incidentally, this is almost certainly the same composition as 'Tack 'Em Down', the 'lost' Victor test recording by the Creole Jass Band.

Although not primarily a dance band, an augmented Savoy Quartet occasionally played for dancing in the Hotel, and this group had two sides released by Columbia in 1920 under the name of the Savoy Dance Orchestra. It is interesting

to note at this point that only a few of the quartet's HMV records were described as being for dancing with the addition of the word 'Fox-trot' after the title: the usual label description given to the group was 'Instrumental group with vocal effects'.

The Savoy Quartet ended their residency at the Savoy Hotel in 1920, and the need arose to find a suitable replacement, especially with the growing popularity of modern dancing. The hotel management considered several possible alternatives in an effort to establish what would be the most suitable and popular combination for their dinner dances.

The American clarinetist and saxophonist Bert Ralton arrived in Britain in 1921. He had worked in the

Art Hickman Orchestra both in San Francisco and New York. After Hickman had returned to California, Ralton remained in New York, where he played in a trio that included George Gershwin on piano. Ralton, whose gimmick of smoking a cigarette while playing the saxophone earned him a degree of notoriety, was also responsible for introducing the oboe into dance bands.

Leaving New York, he led a dance band in Havana before moving with the nucleus of his Havana band to London. His arrival prompted the Savoy Hotel management to ask Ralton to form a new orchestra to play for dancing in the hotel. Using the American musicians that had accompanied him from Cuba, and recruiting local instrumentalists, the band was called the New York Havana Band in view of Ralton's recent success there.



Figure 3. A rare picture of Bert Ralton and his short-lived New York Havana Band, in the recording studio, 1921-1922. (Note the acoustic recording equipment.)

The band was the first to play modern dance music at the Savoy Hotel and in spite of a few objections, quickly became popular. The personnel included, apart from Ralton himself, Cyril Ramon Newton (violin and vocals) and John Firman (piano), the latter being the brother of Bert Firman, who was later to become a well-known name in British dance band circles. Newton was

invariably known as Ramon Newton in later years.

They cut their first record for Columbia on Friday, 21st October 1921 – 'Coal Black Mammy', Columbia 3068 – and other sessions followed in quick succession. For reasons that remain unclear the name of the band was changed to the Savoy Havana Band in early 1922, and from April 1922 all records were recorded as such. Ralton

was not averse to a little bit of 'contract breaking' (if a contract as such indeed existed) as the band recorded for Vocalion in July 1922 as the Savoy Harmonists. Further Vocalion sessions were to follow and in January 1923 the

group also recorded for World, who produced the curious Pemberton Billing constant linear speed discs. The results were issued, as being by the Broadway Band, a pseudonym usually applied to the Victor Vorzanger Band!



Figure 4. The Savoy Havana Band.

During this period, changes in the personnel of the Havana Band occurred with additions to the brass and reed sections. Some months previously, in the summer of 1922, Billy Mayerl had replaced John Firman on piano and Mayerl was featured on the band's Columbia record of 'Kitten on the Keys'. However, major changes took place in the autumn of 1923, when Bert Ralton, taking several members of the Savoy Havana Band with him, left Britain for a tour of Australia, where they are known to have made some records. He returned some two years later and recorded for Columbia with a new Havana Band before going out to South Africa in late

1926. Sadly, he was killed while out hunting in January 1927.

Following the departure of Bert Ralton, the Savoy Havana Band was re-constituted under the leadership of violinist Reginald Batten. The new band included, in addition to Billy Mayerl, Harry Thompson on trumpet, Bernard Tipping on trombone, Les Bates on reeds, and Ronnie Gubertini on drums. When compared with the Ralton-directed group, this new band was distinctly 'hot' in its style and approach, endeavouring to emulate the American hot dance orchestras such as those led by Paul Whiteman and Ross Gorman. The latter

directed The Virginians, a recording group drawn from the ranks of the Whiteman band, many of their recordings being available in Britain.

In November 1923, the new group made a number of jazz-oriented hot dance records. The titles, which were issued by Columbia in 12" format, include 'Farewell Blues', 'Henpecked Blues', 'Downhearted Blues', and 'Runnin' Wild'. These were not the first efforts of the Savoy Havana Band to record anything like jazz, as the original Ralton-led group had recorded 'I Wish I Could Shimmy Like my Sister Kate', back in April 1923.

Due to the success of the Savoy Havana Band, the management of the Savoy Hotel decided to engage the services of a second dance band, and an ex-Army bandmaster – Debroy Somers – was appointed to direct the group. This was to be known as the Savoy Orpheans. Somers, born in Dublin in 1890, had studied at the Royal Irish Academy of Music, and while only in his twenties had recorded on cylinder for Edison Bell and on disc for Bulldog Records. From January 1921 until December 1922 he had directed the 'house' group of Vocalion Records – the Vocalion Dance Orchestra.



Figure 5. The Savoy Orpheans.

The Savoy Orpheans came into existence in late 1923 and commenced recording for Columbia in December of that year. However, these were not in fact their first recordings as the band had recorded for HMV in the previous month, and the solitary side that made it from this

session into the Gramophone Company's factory for pressing, was issued as being by the Albany Dance Orchestra – 'Who Cares?' on HMV B.1745. Until the band moved to record solely for HMV a year later, all but one of the records made for this label appeared as being played by

either the Albany Dance Orchestra or the Romaine Orchestra, the latter name predominating for all sessions after January 1924. The only exception to this was HMV B.1950 which appeared as the Miami Syncopators!

The personnel of the new group included Vernon Ferry and Walter Lyme on trumpets, Chick Moore on trombone, the Starita brothers (Al and Ray) on reeds, Frank Herbin on piano, and Pete Mandell on banjo. The Starita brothers, along with Ferry and Mandell, coming as they did from the USA, were part of the strong Anglo-American tradition in the Savoy bands that was started by Joe Wilbur in 1915 and was to continue throughout the twenties. While the various musicians maintained their rôles in the two Savoy bands as far as public performances were concerned, it has been suggested that this was not always the case for their recording sessions and that there was a degree of interchanging for record dates, dependent upon who was available.

Radio, or as it was called in Britain for many years 'the wireless' (from 'wireless telegraphy') had been growing in popularity. The British Broadcasting Company had commenced broadcasts from its London Station – '2LO' – in November 1922. Within a matter of months the BBC had virtually achieved national coverage through its land line links with its various regional stations, such as '5IT' in Birmingham and '5NO' in Newcastle upon Tyne. On Wednesday, October 3rd, 1923, The Savoy Orpheans made their first broadcast over the airwaves and brought the sound of modern syncopated dance music to the nation, previously an experience enjoyed by a privileged, wealthy minority. Sadly,

most listeners heard the Orpheans *via* a 'cat's whisker' crystal set and earphones, which had a very restricted audio range, valve amplification being something of a rarity in 1923. Nevertheless, as a result of these regular broadcasts, The Savoy Orpheans achieved lasting national fame.

On Thursday, 13th March 1924, the Orpheans participated in an experiment to 'broadcast a complete concert of music from Europe to all America', commencing at 9.30 p.m. (GMT) and finishing at 2.30 a.m. (GMT). The concert resulted in the receipt of more than 400 letters and 60 cablegrams from America. The first person to report hearing the transmission was a Mr. Finch in the Bronx, New York City, at 6.17 p.m. (US Eastern Standard Time) on his 16 valve heterodyne radio.

From December 1924, both the Savoy bands commenced to record exclusively for HMV, although records by the Orpheans continued to appear under their previous pseudonyms. Some changes in personnel had also taken place – trumpeter Jimmy Wornell had replaced Thompson in the Havana Band, and in the late summer of 1924 the American saxophonist, Rudy Vallee had also joined the ranks of the Savoy Havana Band. While he was later to make his name as a singer, he never uttered so much as a single word on any of the Havana Band recordings. Sadly, his stay with the band did not last beyond June 1925. Earlier, in the spring of 1924, Carroll Gibbons had replaced Frank Herbin as the pianist with the Savoy Orpheans and it was Gibbons whose name became synonymous with the dance music at the Savoy Hotel from the 1930s onwards.

On Friday, December 19th 1924, the Savoy Orpheans recorded one of their more curious recordings (for a dance band at any rate). This was a double-sided 12" version of a part of Dvořák's Symphony in E Minor, Op. 95 – 'From the New World'. It was issued on HMV C.1186 and for this recording, the band was augmented by the addition of a bass trombone, an additional clarinet, oboe, flute, French horn, four additional violinists, 'cello, and Jim Bellamy, the sousaphonist from the Havana Band, on double bass. However, as the recording process was still acoustic, it is unlikely that the last named instrument would have been audible.

The evening of Saturday, January 3rd 1925 saw an interesting event at London's Small Queens Hall. The Savoy Orpheans, conducted by Debroy Somers, presented what was described in the programme as 'The First Concert of Syncopated Music'. The Orpheans were augmented by the same musicians who had participated in the Dvořák recording, plus some members of the Savoy Havana Band. The concert attempted to illustrate the development of dance music from ragtime and jazz to 'symphonic syncopation'. As might be imagined the reaction of the London newspapers was somewhat mixed. One paper reported the concert thus – 'It was as though a cannibal feast were served in the dining room of the Athenæum', although the critic recognised that 'The performers were brilliant'.

It was in the spring of 1925 that the Orpheans recorded a double-sided 10" version of Debroy Somers' arrangement of Wendell Hall's popular novelty song, 'It Ain't Gonna Rain No Mo'!

Compèred by Norman Long (the first popular entertainer to broadcast on 2LO) it has the Orpheans playing the tune in the style of various bands including a boy scouts band and a Guards military band. Norman Long tells the listener that 'All the Savoy Orpheans were guards at one time, some on the Great Eastern, some on the Midland and Scottish, and some even on the Southern, but for obvious reasons they've not arrived yet!'. This was a ribald comment on the newly created railway companies forcibly grouped together by government legislation in 1923 – obviously the commuter services operated by the Southern Railway were as unreliable as their present-day successors! Considering that this was of course, an acoustic recording, the quality is excellent, the snare drumming of Alec Cripps being particularly well recorded.

The electric microphone appeared in the HMV studios in the summer of 1925 and one of the early electrically recorded sides was the first domestically produced recording of 'Charleston'. Although this James P. Johnson composition had featured in the New York production of the all negro revue 'Running Wild' in 1923, it had taken nearly two years for the tune and its associated dance steps to cross the Atlantic. This, in spite of the obvious popularity of charleston numbers in America such as 'Charleston Crazy'. The Orpheans recording opens with a spoken introduction by Ramon Newton (or just possibly, Debroy Somers), who tells the listener that 'This record is unique, in that it introduces a distinctly new syncopated rhythm called – the Charleston!'

By this time, the violinist and vocalist, Ramon Newton, was performing on

record with both the Savoy Havana Band and the Savoy Orpheans, and in late April 1926 he took over as director of the latter, while continuing to feature as vocalist with the former (on record at any rate). Other changes were taking place also. The two bands swapped sousaphone players, Jim Bellamy moving to the Orpheans and Fred Underhay to the Havana Band. In March 1926 Pete Mandell, the American banjoist with the Orpheans, was the featured soloist on the Havana Band's recording of 'Take Your Pick'.

During 1926, Debroy Somers had formed his own orchestra and three members of the Savoy Havana Band left to join him. These were trumpeter Jimmy Wornell (replaced by Max Goldberg), trombonist Jock Fleming (replaced by Tony Thorpe) and the previously mentioned Fred Underhay (replaced by Harry Evans). Also in 1926, Billy Mayerl had been replaced by Donald Thorne, the former having left to form his own dance orchestra. The Savoy Orpheans were also undergoing changes at this time, as in the summer of 1926 Vernon Ferry, who had occupied the first trumpet chair since the inception of the band, returned to the USA. For a time this position was filled by Harry Thompson, who had played with the Havana Band from October 1923 until December 1924. His replacement was Charles Rocco, who came over from New York in September 1926. Rocco had previously played in the bands of Eddie Elkins and Ray Miller and his fine trumpet style graces the hot dance records of both groups. While in London, in addition to his recordings with the Orpheans, he also participated in some of the Zonophone sessions organised by Bert Firman. (Vernon Ferry

had also played on the earlier Firman sessions). However, his stay in the band was over by the end of the year.

At the beginning of 1927, Ramon Newton relinquished the musical direction of the Orpheans and was replaced by the orchestra's pianist, Carroll Gibbons. Gibbons, an American, finding himself short of a 'hot' lead trumpet, was quick to introduce another American to the Orpheans – Frank Guarente.

One of the best jazz musicians to play in the ranks of the Savoy Orpheans, Guarente, although born in Italy in 1893, had emigrated to the USA in 1910. Already a proficient trumpet player, he joined a local band in Allentown, Pennsylvania, where Frank had moved in with his brother. Frank went on to play with other professional orchestras and in about 1912 started to tour the USA. Sometime in 1914, he reached New Orleans. His first job in that city was as a bank clerk but he was soon mixing with and listening to, the other musicians – both black and white. He became friendly with Nick LaRocca (later the cornettist and leader of the Original Dixieland Jazz Band) and also with the black cornettist Joe 'King' Oliver. Thus Frank Guarente was introduced to jazz.

By 1915 he was playing in Anderson's Café in Rampart Street, New Orleans and the following year in Houston, Texas. In 1920 he was playing in Philadelphia, where he struck up a friendship with Joe Venuti through meeting Eddie Lang (real name, Salvatore Massaro). Through this connection Guarente began working for bandleader Paul Specht, who was in the process of forming a jazz group. Ultimately this group became The

Georgians, which was effectively under the direction of Guarente. The band had a recording contract with Columbia in New York and some of its records were issued in the UK. In 1923 The Georgians played a season in London and after wintering in New York, Frank Guarente and his Georgians went to Paris in May 1924. In 1925/6 they played in Belgium, Holland and Switzerland before moving to London in late 1926 where the group disbanded. On 15th January 1927, Frank Guarente joined the Savoy Orpheans, and on the following day, Bert Ralton was accidentally shot in South Africa.

Acknowledgements

The foregoing article and its title was inspired by a draft manuscript prepared by former CLPGS member Mark Morgan, to whom due acknowledgement is hereby gratefully given.

The following reference works have also been consulted in its preparation –

Jazz Records, 1897-1942
 British Dance Bands
 Rhythm on Record
 Don't Jazz – It's Music
 Jazz in Britain
 Storyville Magazine, nos. 33 & 36
 Jazz Monthly, December 1966
 The Concise Oxford Dictionary of Music.

In addition, the photographs are reprinted from half-tone prints in the rare '*Rhythm on Record*' by Hilton R. Schleman, (Melody Maker Ltd. 1936).

to be continued ...

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Ernest Lough

The boy who sang *O for the Wings of a Dove* from Stephen Beet

We published a brief notice of Ernest Lough's death in the Spring 2000 issue (no. 229), in which his occasional talks to the Society were remembered. Ernest Lough has a special place in the history of sound recording in Britain, so this is not an obituary in the conventional sense, but an account of the choral tradition into which he was trained, the circumstances of his epoch-making recording, and of the subsequent recording history of boy sopranos from the Temple Church. – Ed.

Introduction

Ernest Lough, the most famous choirboy in the world, died on February 22nd at the age of eighty-eight. There can be few who have never heard at some time in their lives his great recording of Mendelssohn's 'Hear My Prayer'; I expect we all remember where we were when we heard it for the first time. And how many boys were inspired to seek a choristership after hearing his voice? Certainly, Sir David Willcocks claimed it was Lough's voice that stirred his love of music as a small boy. It was all a long time ago now: seventy-four years to be exact. But justly famous as he became, Ernest Lough's voice was not unique. Many people believe this, perhaps because his is the only record they have heard from that period. His voice stands as perhaps the finest example of the English boy soprano sound we have on record - a sound which was once the envy of the world but now is sadly out of fashion. It is only recently, with the

publication of 'The Better Land', a CD featuring the voices of fifteen boy sopranos who were singing in the 1930s and '40s, that we are beginning to realise just what has been lost over the past fifty years and to question the training methods employed by the present generation of choirmasters. What more beautiful sound than that made by Lough and his contemporaries: it was pure head tone. One of his fellow choristers, Jack Salisbury, said: 'It was not Lough's voice, it was the use of his voice that made him unique'.

To a great extent, Ernest Lough was in the right place at the right time, and the record made for him a place in history. But that place was the Temple Church in London under the great and beloved 'Doctor', as he was always known, Sir George Thalben-Ball. In fact, the story of Lough cannot be told without the story of Temple and Mr. Ball, as he then was.

The Development of Temple Choir

Prior to 1842, the standard of music in cathedrals was generally in a poor condition. It was at this time that the Temple Church, the private chapel of the Benchers of the Inner & Middle Temple, was in the process of restoration. It was decided, almost by accident, that a surpliced choir should be introduced for the first time since the Reformation. A choir of six boys and three gentlemen sang at the reopening of the church on 20th November, 1842. Shortly after that,

on 7th May, 1843, Dr. E. J. Hopkins was appointed Organist and Choirmaster, and it was he who set the high standard and began a tradition of choral training which was to last for one-hundred-and-forty years. The influence of the Temple on the choral revival of the nineteenth century cannot be over-estimated.

By this time, the choir consisted of six boys and six gentlemen, and it soon created a sensation. Prince Albert caused some consternation in 1843 by turning up unannounced and on foot, to attend a choir practice. A letter in *The Manchester Guardian* in 1848 said: 'If the visitor lay down his prayer book he would not miss it, for he will hear every word distinctly pronounced, every sentence clearly and reverentially enunciated.'

From the outset, the Temple Choir was renowned for its soloists. Perhaps the greatest boy soprano of Hopkins' day was Master Henry Humm, who later wrote of the music: 'Very little was new, and nothing was very ambitious, but much of it was beautiful'.

In 1897, Hopkins handed over to the great Henry Walford Davis who soon proved to be a real friend to all, calling the choristers by their Christian names or appropriate nicknames. Years later, Dr. Thalben-Ball described Walford Davies as the finest trainer of boys he had ever known. One of Walford Davies' boys wrote: 'Doctor sometimes held us spellbound ... he taught by his manner than by precept. His eloquence at rehearsals secured Sunday performances which attracted many of the eminent musicians and artists of his day to the church. I remember Ellen Terry sitting in the congregation and weeping during a

certain boy's solo. Long before Master Lough's time there was a succession of boy soloists trained by Doctor.' (R. G. Minnion).

Alfred Capel Dixon was one of Walford Davies' first new choristers, the eldest of six brothers who followed one another in the choir. He was described by a colleague as the greatest chorister, both as man and boy, ever known, and is especially remembered for his singing of *I know that my redeemer liveth*. Decades later his tenor solos were much admired. Dixon and Frank Hastwell can be heard singing with Master Lough in the September 1928 recording of *Drink to me only with thine eyes* (HMV B.2770). Hastwell and Dixon were both founder-members of the Templars Quartet in 1910, which soon gained a fine reputation.

George Thalben-Ball came to Temple in 1919, aged 23. Australian by birth, he had lived in Muswell Hill from the age of four, and as a small boy joined G. D. Cunningham's choir. At the age of fourteen he gained a scholarship to the Royal College of Music. Having fallen ill, Dr. Davies was suddenly in need of a good sight-reader, just prior to the performance of a cantata at Temple. Mr. Ball was sent for at very short notice. Knowing that Father Smith's organ was a semi-tone sharp, he transposed the work into the key of D.

Describing the incident years later, Dr. Ball recalled Walford sending for him afterwards and saying: "'Why, Mr. Ball, are we not allowed to sing the music in the key Brahms wrote it in?' Ask yourself that, I replied, It's the key you always play it in!"

Soon after that, Mr. Ball attended his first choir practice at Temple. George Dixon was then head boy, and years later recalled that Dr. Ball had played some Chopin to the boys, saying: 'I loved him from that moment: I love him still'.

Walford Davies, although still in charge at Temple, took up a position in Wales in 1919 and George Thalben-Ball was appointed organist but not choirmaster. Things did not get off to a good start: nearly all the boys had broken voices and there were no probationers. Mr. Ball was called upon to resign at once! He wrote to Walford to explain the difficulty. Davies immediately replied: 'It's all my fault: I will come back and take the blame for everything that's wrong'. Davies eventually resigned from Temple in 1923. By this time the reputation of the choir had been restored and the transition to Dr. Ball's leadership was remarkably smooth. And it was to Temple and Dr. Ball, or 'Pill' as he was affectionately known, that the twelve-year-old Ernest Lough was taken after failing his audition at Southwark Cathedral.

Master Ernest Lough

Ernest Arthur Lough was born on November 11th, 1911 and entered the choir of the Temple Church in 1923. 'I remember having to read an extract from a murder trial in the *News of the World*. Doctor accepted me with a warning: "You're getting a bit old," he said, "you had better hurry up". I was only twelve years old!'

Lough became a pupil at the City of London School which has traditionally educated all the Temple choristers, and every day except Wednesday they would leave school at 3.30 p.m. to rehearse at

Temple. After practice on Sundays there was normally half an hour before the service, so the boys would go down to the Temple gardens to run around before Matins. Lough always believed that this 'run-around' actually helped their singing. 'We would return to the church exhausted, with sweat running all over our collars. Maybe it was some kind of treatment'.

The first two attempts at recording the choir were on 4th December, 1922 and 25th February, 1924, under Walford Davies and assisted by Mr. Ball. These recordings were destroyed because a good balance could not be achieved between choir and soloist using the old acoustic recording methods.

By 1927, Lough was one of the soloists in the choir which was then blessed with several fine voices. Microphone recording had recently replaced the old acoustic method, and HMV had just invested in its very first mobile recording unit. On the morning of the 15th March, 1927 the van, on its first outing, parked in King's Bench Walk, and cables were run down to the church where Lough and the choir were assembled on the *decani* [Dean's - Ed.] side of the stalls. Perched on two bibles in order to be nearer to the single microphone, Lough waited for the engineer to drop his hand indicating that the recording wax was turning in the control van. Due to several interruptions, the piece had to be recorded several times, but at last the engineers were satisfied.

The record was issued a few weeks later and its success was due in some degree to the fact that it was issued on HMV's cheaper plum label. Nevertheless, the sales figures took everyone by surprise

and it was HMV's biggest seller for 1927. Six presses had to be set aside at the Hayes factory for its production. Later, it was to sell a million copies, and in 1962 Doctor and Lough were presented with a golden disc to mark the occasion.

It may surprise many people to know that this March recording may not be the one that they possess on 78 rpm, neither is it on the Pearl CD, which is still available. The fact is that the masters of the original recording quickly wore out and a second record was made in the November of 1927. By this time Lough was sixteen and his voice had taken on a fuller, richer tone from that of the earlier record. Although the boys had changed from the March recording, there had been two changes in the men's line. Lough always preferred the first record, describing his voice as 'crisper'. But it is the second recording, featuring the older Lough, that we know and love so well. Several copies of the original do survive, and to establish which copy you possess, listen carefully to the second 'Hear' of 'Hear my prayer'. In the first recording, Lough exaggerates the aspirate – a fault which he corrects on the later record.

During the November recording session, Lough and Ron Mallett, another fine soloist, recorded the memorable *I waited for the Lord*, from *The Hymn of Praise*. This is my personal favourite, and the one which inspired me as a boy.

No-one was sure how long Lough's voice would last, and Doctor reported to HMV in August of 1927 that there were definite signs of his voice breaking. In fact he managed to keep him singing for another sixteen months during which he

made some of his finest records, including *Who is Sylvia?*, in June 1928.

One of Lough's records, *I will sing of Thy great Mercies O Lord*, was never issued at the time due to the fact that his voice had broken before a track for the reverse of the disc could be recorded. It was issued many years later on an LP.

Ernest Lough is indeed one of the great soloists of the Temple Church. But we must not forget the others, and these are generally agreed to be Denis Barthel and Thomas Meddings.

Other Boy Sopranos

Denis Barthel became a probationer in November 1927, the same month in which Ernest made his famous recording of *Hear my Prayer*. 'Ernest was a very kind individual, and he helped me enormously during my early days at Temple', Denis told me. When Tom Meddings became a probationer in 1932, Lough was a smart young man a few years out of the choir and was seen only occasionally as a fleeting presence in the organ loft. What did he think of us? Were we up to standard?

Denis Barthel and Tom Meddings featured on several fine recordings made by the Temple Choir in the 1930s. Denis's recordings have just been reissued on *The Better Land*, volumes one and two. This CD compilation of over forty tracks recorded by boy sopranos of the period helps us to put Lough's voice into context. Readers must be left to draw their own conclusions, but in my opinion there were several boys who could stand alongside Lough as one of the great boy sopranos of the century. But there is no doubt that Lough was

special in a way that is difficult to quantify.

Like many boys of the period, he was emotionally involved with his singing. There was the use of *portamento* [*gliding transition from note to note* – Ed.], so common amongst boys in those days. He was perfectly trained by Dr. Ball, who recalled how Lough was always remarkably cool under the pressure of a long recording session. But most of all, like so many others, he was dedicated to Temple and to 'Doctor' and remained so for the rest of his life.

When the Temple Choir was fully re-established after the war, Lough returned to the choir as a 'gentleman'. Indeed, so great was this loyalty to Temple that throughout the war several of the choir assembled in the ruined church week by week to 'keep a song in the Temple'. Two of Lough's sons, Robin and Graham followed him as boy soloists. Robin in particular had a fine soprano voice, and Denis Barthel was struck recently by the similarity of Robin's voice to that of his father – 'All thanks to Dr. Ball', he added.

In the late 1950s and early '60s, Robin and Ian Le Grice made several recordings and broadcasts with the choir. There are many examples of Ernest's fine baritone voice and he sang a number of duets with Robin. Several commercial recordings were issued, but it is in the

broadcasts of the period that Ernest and Robin are best heard together. It is thanks to David Lewer that these recording still exist.

Ernest Lough retired from the choir in 1971 but continued to sing on an occasional basis until the retirement of Sir George Thalben-Ball, ten years later.

Lough was a very modest man with an infectious sense of humour. Some years ago, he wrote to me: 'You say in your letter that much of the credit for how we sang at Temple was due to Doctor. I do assure that it was all due to him and the wonderful Walford Davies'.

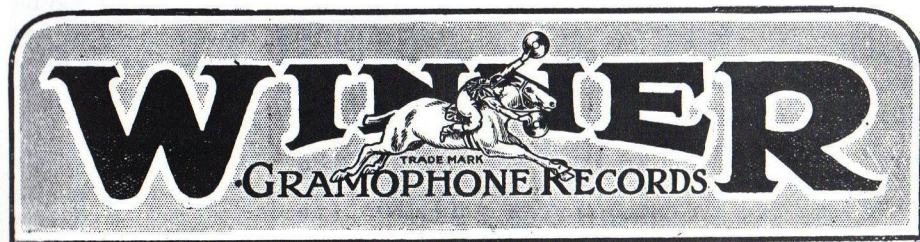
It is a fitting tribute to Ernest Lough that the records of his fellow Temple Choristers are now available for the first time in many years. As Denis Barthel said: 'He will be long remembered by all of us at Temple who knew him and were influenced by him.' ■

Acknowledgement.

I am grateful to Mr. David Lewer the greatest living authority (in my opinion) on Temple, for his permission to quote from his various writings on the Temple choir.

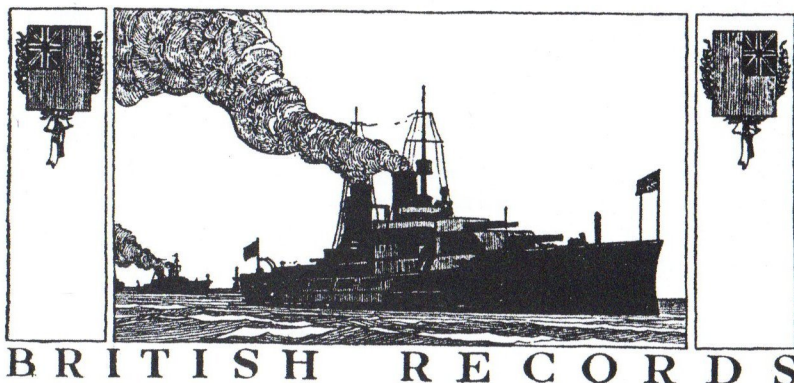
Footnote.

Two CDs of other boy sopranos are now available – *The Better Land: Great Boy Sopranos, 1914-1944* (Amphion Recordings PHI CD 158), and *The Better Land: Great Boy Sopranos volume II* (recorded 1930-1950). Distributed by Priory Records, and also available from S. R. Beet, 14 St. Andrew's Mansions, Dorset Street, London; W1H 3FD, price £12-50 each.



A Case of Cylinders, no. 4

by Michael Hegarty



Much has been written by researchers on the Blue Amberol cylinder. Its older brother, the Wax Amberol never seems to get a mention. Perhaps it's because it aged badly due to several reasons, but when one happens on a bright copy it's plain to tell that these were good records. When they were introduced in 1908 Edison still continued with the spoken announcement. This arrangement of announcing pieces had been dropped by the disc people since 1903 (Columbia had even used masters in which they had filled in, by some method, the announcement, and these are 'sudden start' in which you need to be 'quick on the draw' to get the beginning of these records. However, I digress, the highest numbered Wax Amberol with the announcement I have found is no. 60, 'I'm afraid to go home in the dark'.

So, let's put on a cylinder Blue Amberol no. 23330, issued in November 1914 in the British Series. 'Cavalry Charge'

(Descriptive Fantasia) (Lüders) – a fine, lively record, and a favourite of mine, but wait – it's announced! The reason is that it was made from Wax Amberol Mould no. 13, and issued as part of the first fifty in the catalogue. It states - *'A powerful descriptive band piece that is a warm favourite with the leading band masters. Synopsis: Morning of the battle: infantry is heard approaching, with fife and drum corps: cavalry, infantry and artillery engage in battle: defeat of the enemy: pursuit by cavalry. The Edison Military Band gives a vivid portrayal of the moving armies and the swift action of the battle.'*

So, a question I ask – why did Edison issue such an old master when he had plenty of others and when he was about to finish with the British Series anyway?

Acknowledgement. The 'British Records' illustration is from the November 1920 issue of the Edison Blue Amberol catalogue.

The Audio-Visual Archivist's Chronology (concluded)

(reprinted from the IASA Information Bulletin of August 1999, with the kind permission of the International Association of Sound and Audiovisual Archives)

Parts 1 and 2 of this Chronology were published in issues nos. 228 and 229 of HILLANDALE NEWS. Those instalments dealt with developments in the periods which are of most interest to our Members. This instalment, covering developments from 1967 almost to the present, is included for completeness and for reference, forming as it did, part of the Chronology as originally published by IASA. Members may find this data of

value when confronted with the products of the developing technology.

As before, significant events in the Chronology are categorised in terms of their sphere of influence, viz., -

A Audiovisual

E Electronics/Computing/Internet

R Record/Broadcast industry.

Sources. - see issue no. 228.

YEAR	Cat.	EVENT
1820 to 1966	All	See Parts 1 & 2 in issues nos. 228 & 229
1967	R R R R	First MIDEM in Cannes EMI cease releasing parallel mono/stereo formats Decca deletes all 10" LPs and discontinues their production BBC introduce 625-line UHF colour television
1970	A A	Telefunken/Decca demonstrate TED video system in Berlin. Marketed without success "Quadraphonic" experiments begin, but were marketed on three incompatible LP systems
1971	A	Philips demonstrate VCR machine - the first suitable for consumers - in London; marketed in 1972
1972	A A	First commercial digital recording made by Denon using PCM recording machine Philips introduce VLP video disc
1973	R	PCM digital audio distribution makes stereophonic broadcasting possible in the UK outside the London area
1978	A A A	JVC introduce VHS videocassette system in UK Philips announce compact disc (CD) digital audio for early 1980s Decca's first experimental digital recording sessions at Walthamstow Assembly Hall
1979	A A	Press demo of CD in Eindhoven EMI make their first digital recordings

1981	A	Compact Disc conference in Salzburg
1982	A	Teldec introduce direct metal mastering (DMM)
	A	DAT conference in Japan sets standards for S-DAT and R-DAT digital audio tape recorders
	A	First European CD plant opens in Hannover (PolyGram)
	A	CD launched in Japan
1985	A	Philips Laservision introduced
1986	A	DAT predicted to be major challenge to CD
1987	A	Philips and Du Pont Optical and PolyGram demonstrate CD-Video system in Amsterdam
	A	Sony R-DAT audio recorders launched in Japan, later in Europe
	R	First commercial releases on DAT by Capriccio
1988	A	Philips launch CD-V
1989	A	Taiyo Yuden announce CD-R, the recordable CD. Industry agrees on SCMS (Serial Copy Management System) to legalise consumer digital recorders
1990	A	Philips announce Digital Compact Cassette (DCC)
1991	A	DCC demonstrated in Las Vegas
	A	Sony announce MiniDisc
1992	E	MPEG-1 standard for storage and retrieval of moving pictures and audio on storage media approved
1993	E	First sound recordings appear on Internet (Terminator X)
1994	E	Cerberus Central Ltd presents a case to the Music Publishers Association for a controlled means to distribute copyright sound recordings on-line. The Cerberus Digital Jukebox is launched
	A	Mini-Disc introduced by Sony in Japan
	E	MPEG-2, generic coding of moving pictures and associated audio information approved
1995	R	BBC inaugurate Digital Audio Broadcasting (DAB)
1996	E	Work on MPEG-7 – 'multimedia content description interface' begun, expected to be approved in 2001
1997	E	The Music Connection launches <www.musicmaker.com> in US, enabling users to create their own CD compilations
	A	DVD introduced in America
1998	E	MPEG-4/1 standard for multimedia application approved
1999	E	SDMI (Secure Digital Music Distribution) consortium begins to standardise e-commerce in sound records
	E	indes project seeks to harmonise e-commerce initiatives worldwide
	E	EMI acquire 50% share in <musicmaker.com> with plans for distributing music recordings on-line. Sony announces 'digitise on demand' for back catalogue via record shops
	E	Popularity of MP3 (MPEG - 1/3) format and Diamond Rio portable downloading and playing device soars
		■

Book Reviews

Columbia Phonograph Companion

Volume 1 – Hazelcorn's Guide to the Columbia Cylinder Graphophone

by Howard Hazelcorn

Here it is at long last – the complete guide to Columbia cylinder machines. Until now, any listing of these items would have been of great assistance to machine collectors, and a 'must have'. Here, we have a volume to make the mouth water – fifty-one pages of the history of the company, two hundred and twenty pages of machine listing, all illustrated in full colour, and thirty pages of reference, with a price guide.

As Allen Koenigsberg tells us in his introduction, this book has been twenty-five years in preparation. Howard Hazelcorn's painstaking research has produced information that was not generally known when he started. Here are a dozen colour illustrations of machines where only the one is known, many more where only two or three are known to have survived, along with the many more often seen machines (wishful thinking!). To see them all in their original cabinets, with details of reproducers and horns that were available at the time of purchase, is a bonus to collectors. To follow the various changes to models like the 'A', the 'B' and the 'Q' (Did the cast nickel-plated base ever come to the UK?) is an eye-opener.

Raymond R. Wile's Early History of the American Graphophone Company sheds new light on the early days of the Phonograph's history. The contributions of Bell and Tainter to the development of the talking machine is most interesting, as is Edison's reluctance to cooperate in the exploitation of the machines' potential. One can only wonder what could have been achieved if they had worked together.

The reference pages at the rear of the book are most useful and informative, including the price guide, which can be taken as a broad indicator.

In conclusion, I have only one small complaint with the production, and I am sure this can be rectified. What a shame in such an important book that a few of the printed photographs are below standard. With the exception of this minor fault, in my opinion this book is an essential work of reference for all machine collectors and historians.

Get your orders in now!

Hardback, A4 format; 304 pp. Available from CLPGS Bookshop, at £44-00, plus p & p. ■

Richard E. Taylor

'Discovering Antique Phonographs 1877-1929'

by Timothy C. Fabrizio and George F. Paul

Those American phonograph twins, Tim Fabrizio and George Paul have been at it again with their handsome two hundred and forty page book, 'Discovering Antique Phonographs 1877-1929'. It is, as they claim with every justification 'a breathtaking array of *incunabula*', together with the people and events associated with the machines that dominated the acoustic recording era. As the third in their trilogy of works on the phonograph and gramophone world, it encompasses what must surely be the total of past and present knowledge on the subject.

In achieving this, they have been fortunate enough to have had access to artefacts and documents at the Edison National Historic Site in Orange, New Jersey, not otherwise known about or available to the public. It would seem they have even penetrated the fabled top floor of the Site, normally off limits.

Even so, the authors have not been deterred from challenging some of the Edison myths – in particular, that the poaching of ideas from Edison was not just a one-way traffic – even to the extent of his using Graphophone recording heads.

They also put into proper perspective the largely unrecognised and important work of Augustus Stroh – a German clockmaker who, as a naturalised British subject, as early as 1878 following the Edison pattern – produced a

sophisticated talking machine, power driven and with an air governor. What's more, Stroh predated by some thirty years the 'work' of Professor Henry Higgins of 'My Fair Lady' fame by using the phonograph as a social tool in demonstrating the vagaries of the spoken word. It was Stroh, too, who produced the eponymous violin that enabled it to make itself heard in the acoustic recording era.

By their researches, Fabrizio and Paul have enlarged our perspective of the phonograph and gramophone beyond that of merely the reproducer of the sound of say, a Billy Murray, an Ada Jones or a Billy Williams. They underline in their text something that is too often ignored – the social change that the phonograph/gramophone helped to encourage by bringing into homes the voices and sounds of a culture that would otherwise have passed by.

But don't think the book is just a philosophical treatise on the importance of sound recording. All the four hundred illustrations – in colour – are magnificent, with lengthy, detailed captions, some of which are as lengthy as the illustrations they describe. And don't be led astray by just the one word 'phonograph' used in the book's title, there's a multitude of illustrations of disc machines. This is a book not be missed.

Joe Pengelly

Available from the CLPGS Bookshop.

Reports

London; 15th February, 2000

A full house was recorded on 15th February when extra seating was required in the Swedenborg Centre for Frank Andrews' and Peter Martland's joint presentation, 'Zonophone, The People's Record' – a celebration of the Zonophone label from 1902 to 1911 to coincide with the CLPGS publication of the complete listing of Zonophone records for these years.

Frank opened the presentation with an illustrated history of the Gramophone in Britain from the earliest days with Berliner, the accompanying 1892 recording of Auld Lang Syne allegedly sung by Emile Berliner himself, through the creation of the British branch of the Zonophone Company until its eventual absorption into the Gramophone & Typewriter Ltd. Frank detailed, in his usual inimitable style, the comings and goings of the various personalities and of the ties with, affiliations to, and competition from, other record manufacturers both in Britain and abroad. Despite some gremlins getting into the selection of the musical illustrations, but which did not detract from the pleasure, the high quality of the research and the photography of the various changing label designs were a delight which was readily appreciated by the large audience.

After Frank Andrews had put the Zonophone Company in its business environment with other talking machine companies, Peter Martland's presentation sought to show the Company within its social context and the impact it had on the ordinary man in the street. The phenomenal success of the disc industry in Britain can be shewn by some of the statistics Peter produced – in 1904, 20% of British record sales were on disc and some 80% were on cylinder. By 1906, a mere two years later, the cylinder had been so marginalised that in the Leipzig Record Fair of that year, only Edison and Edison Bell were still exhibiting cylinder machines. By

1908, the cylinder was effectively dead as a mass medium for entertainment recordings. The Gramophone & Typewriter Ltd., through its low-cost subsidiary, Zonophone, had captured the lower end of the market, which hitherto had been the cylinder's natural domain. Zonophone also provided the G & T company with an outlet for its older recordings which it deemed could no longer be sold at full price, but which would get a new lease of life on the lower priced label, a practice which continues throughout the record industry to this day.

Zonophone was never a company to rest on its laurels – in 1908 it issued, albeit in the middle of a recession, the Zonophone Grand Record, selling for 3/- and in 1909, the same year in which 12" discs were first introduced, the Zonophone Grand Opera record, which eventually became the well-known Zonophone Celebrity Record. The period under discussion drew to a close in 1911 with the cessation of the manufacture of single-sided records with the exception of the Grand Opera series, and the merger with 'The Twin' label to form 'Zonophone The Twin', a 2/6d double-sided record.

Peter and Frank had thoroughly prepared and presented a most professional evening's entertainment, and the duration of the enthusiastic applause at the end of the night spoke eloquently of the audience's enjoyment.

London Correspondent

London; 21st. March 2000

It was with very great pleasure that the London membership gathered on Tuesday, 21st. March in Bloomsbury to be entertained once again by Bernard Smith, on the subject of 'Real Opera'.

Bernard opened his programme by giving his definition of 'Real Opera', being a live performance, where singers can take risks and

sometimes live dangerously, rather than a sometimes, sterile studio recording. The first example played of risk-taking was by Ezio Pinza from a 1938 Metropolitan Opera *matinée* performance of Don Basilio's 'Slander Aria' from 'The Barber of Seville', demonstrating an almost total disregard for the notes that Rossini actually wrote. The audience, however, loved it, although it is doubtful that a singer could get away with a performance like that today.

The great Feodor Chaliapine, whom no one could accuse of not singing the correct notes, apparently had difficulty when it came to whistling. In the '*Son lo spirito*' aria from Boito's shamefully neglected 'Mefistofele', where the character of Mefistofele has to whistle, Chaliapine appears to be so concerned that he misses his next entry —this from the 1926 Covent Garden performance. The next singer, Kathleen Ferrier, made few live recordings, but a recently discovered Dutch Radio broadcast from 1951 revealed her in fine form, despite her fatal illness, in Gluck's 'Orpheus and Eurydice'.

Bernard closed the first part of the programme with Maria Callas in the Mad Scene from Donizetti's '*Lucia di Lammermoor*', recorded in Berlin in 1955.

After a break for tea and coffee, the second part opened with Dame Nellie Melba's famous farewell appearance and speech at Covent Garden in 1926. Even at the age of 65, Melba could still give a creditable account of Mimi's farewell from '*La Bohème*'. Dame Janet Baker also gave creditable performances all through her career and we were treated to an extract from Act III of the 1977 ENO production of Massenet's '*Werther*'.

The final selection Bernard chose was the Riddle scene from Act II of 'Turandot', with Eva Turner in the title rôle and Giovanni Martinelli as the Calaf, in the celebrated 1937 Covent Garden production. This provided a rousing and thrilling *finale* to another superb presentation from Bernard. The members' prolonged applause spoke more eloquently

than words of the enjoyment that Bernard's presentation gave.

Tim Wood-Woolley

London; 18th April 2000

Tuesday, 18th April was a departure from the normal London programme in that it was **Quiz Night**.

Barry Raynaud had devised a fiendishly difficult quiz which certainly taxed the brains of the dozen or so members present. The questions ranged from recording history such as naming the constituent parts of EMI on its formation, to identifying singers, composers and shows.

Prizes were presented to the winning two entries and also a consolation prize to the lowest number of correct answers, which added greatly to the enjoyment and hilarity of the evening.

Many thanks go to Barry for organising and presenting the questions, and it is hoped to have a similar evening sometime in the future.

Tim Wood-Woolley

London; 16th May 2000

On Tuesday, 16th May, John Passmore entertained the London membership with another of his well-researched programmes, '**Deep Down Moaning and Groaning**', being a celebration of lower registered voices, basses, baritones, contraltos and *mezzos*.

First on the menu was the Bulgarian bass, Boris Christoff in the rôle of King Philip from Verdi's *Don Carlos*, followed by the 'Slander Aria' from *The Barber of Seville*, performed by Oscar Natzke. It was interesting to compare Natzke's version of the aria with that of Ezio Pinza recorded live at The Met. that Bernard Smith had played to us two months previously.

The well-loved contralto, Kathleen Ferrier, was represented by a short extract of a semi-private recording from Purcell's *Faerie Queen* whilst the men returned to the stage

with the Ukrainian-born Alexander Kipnis singing from *The Magic Flute*, and Ezio Pinza himself in an aria from Halvey's *L'Ebreu*.

Theodara Barbieri took the rôle of the Princess to the great Victoria de los Angeles' Sister Angelica, in an extract from Puccini's opera of the same name, whilst George Hann gave us an aria from *Fidelio*, and Cesare Siepi performed from Verdi's *Sicilian Vespers*. The first half of the programme closed with Alexander Kipnis in an aria from Faust.

After a break for tea and coffee expertly prepared, as always, by Wyn and Joyce, we resumed with Ettole Bastianni in *La Forza del Destino* and Teresa Berganza on Gluck's 'Orfeo'. Fernando Corena performed from *L'Elisir d'Amor* and Tatiana Troyanos in *Carmen* was followed by the Finnish bass Marti Talvela in *The Magic Flute*.

John closed his excellent programme with Maralyn Horne in Rossini, and, as a *finale*, Natzke, again, very deep down, in 'In Cellar Cool'.

As the Chairman said in his closing remarks, this was an evening with something for everybody, and John in his inimitable style, gave something to everybody.

Tim Wood-Woolley

**The National Vintage
Communications Fair, NEC,
Birmingham; 30th April 2000**

The Society was represented again at this fair, courtesy of a complimentary stand provided by the organisers. This was manned by our President and a member of the Editorial Team. The Society's display featured the Society's Expert Junior gramophone, which was put to good use during the day, and which attracted a great deal of abortive commercial interest (!), as well as much favourable comment as to the high sound quality which it provides. Typical comments were 'It doesn't sound like a wind-up gramophone', and 'My friend was so

impressed he sent me over to listen to this machine'.

Considerable quantities of membership application forms, together with information and advice were dispensed to members of the public - a worthwhile and enjoyable day's effort.

Editor

**Midlands Group, Birmingham; 11th
March, 2000**

A well-attended gathering at the temporary venue of the Salvation Army HQ listened to two widely differing programmes on this evening.

Richard Taylor introduced us to the range of 5" Zonophone records, issued mainly in August 1905.

In 1904, high prices were being charged for records. Nellie Melba's special label records were 21/- (£1-05) each, while the 10" Popular series were 5/- (25p) each, and the 7", 2/- (10p). However, smaller independent record companies were undercutting, and for example, the Nicole Frères Company put a 7" disc on the market for 1/- (5p).

The reaction from the Zonophone Company was to reduce their 10" size price to 3/- (15p) and the 7" to 1/6 (7½p). Then, after a change of top management at Zonophone in 1905, 24 5" records were introduced as the ninepenny 'Popular' (at nearly 4p).

In 1906, one more title was added, but after that, 10" records were reduced to 2/- (10p), and the 7" to 1/- (5p), and no more of the 5" size were issued in Great Britain. There were, however, some 350 titles issued in various European countries.

Most of Richard's audience had never seen a 5" Zonophone, and Richard's collection of eleven of them must be one of the largest.

He started the musical illustrations by playing a 7" Nicole, and then an example of a 7" Zonophone by George Atkinson (pseudonym for Burt Shepard). Following on, we heard all his eleven 5" Zonophones. They were all

produced in Germany and were issued in three categories - Concert Songs, Comic Songs and Bands.

From the Concert Songs, we heard Stanley Kirkby with 'Sing Me To Sleep' and three others. From the Comic Songs, we heard 'Ain't I No Use, Mr. Jackson?' - Stanley Kirkby again - and two others; and from the Band section, we heard 'The Geisha Waltz' by Seidler's Orchestra of Berlin.

Richard concluded by remarking on the extreme rarity of these records, although not quite as rare as the 5" Berliners, the first flat disc records, issued nearly twenty years earlier. Of these, Richard played an example entitled 'Old King Cole', reputedly 'sung' by Emile Berliner himself. One or two of the records were played on Richard's own 'Trade Mark' gramophone, but mostly on an electric machine to give greater clarity.

The second programme, by John Stroud, was of comedy material, mainly on 78s,

An appropriate start was made with 'Get Out Those Old Records', by Martin Martin and his son, Larry Hagman. Well-known items amongst the offerings were 'Ain't It Grand to be Bloomin' Well Dead' by Leslie Sarony, and part of Robb Wilton's comedy sketch 'The Day War Broke Out'. We also heard part of the famous Laurel & Hardy 12" Columbia record that they made when they came to England in 1932, and a musical version of Gerard Hoffnung's 'The Bricklayer's Letter', by Noel Murphy

A less well-known Arthur Askey item was 'The Budgerigar', and unfamiliar to some was George Formby's crazy record, in which he 'sings' 'La donna é mobile' in a high falsetto!! The final recording was 'We'll Meet Again', by Tommy Cooper.

Very many thanks to both our presenters - another successful evening.

Geoff Howl

Midlands Group, Birmingham; 13th May 2000

Meetings continue to be held in the Salvation Army HQ while our regular venue is being refurbished. We were all pleased to see Geoff Howl back in action after his recent major surgery. We all wish Geoff a speedy recovery and the best of luck with his post-operative treatment. It was also a pleasure to welcome again visitors Frank Andrews (Neasden, NW10) and Howard Martin (Hayes, Middx.) who had earlier been the guests of John Dales at his South Birmingham home.

The evening's programme devoted to 'British' cylinders, and presented by John Dales in his usual irrepressibly good-humoured manner, reaffirmed a truth we had long suspected - that John is without question a leading authority on cylinder company history.

The first item played was a rare 1890 'Address to Edison' by the distinguished man-of-letters, and sometime Victorian Prime Minister, William Ewart Gladstone (1809-1898), prefaced with a spoken announcement by Edison's recordist, J. Lewis Young. As John explained, these early recordings, made by Col. Gouraud and associates, were not intended for commercial release. Most of the speeches cut by the famous were despatched straight to Edison in the USA. However, a few examples were duplicated for demonstration purposes by Young, Steytler and Sellings. Duplicates of speeches by Florence Nightingale, Landfrey and Gladstone still exist, some having found their way into private collections.

Bogus speeches by personages of note, including Gladstone, were recorded by William Lynd as early as 1893 for Young's Edison Phonograph Office and were subsequently available in Edison Bell catalogues until 1905. These fakes have fooled many experienced collectors. The few genuine originals John has examined were all, he maintains, recorded on early, short-length Edison Works blanks.

After an unidentified London military band playing the *salon* gem 'Simple Aveu' recorded on a bright orange wax, also vintage *circa* 1890, we next heard the English operetta composer (and reluctant Thespian) Lionel Monckton (1861-1924) singing, on a Pathé brown wax of 1898, not one of his own works, but 'Jack's The Boy' from Sidney Jones' 1896 musical *The Geisha*. (Sadly, owing to their corruptible nature, many playable early waxes require the 'ear of faith'. It is to be hoped that burgeoning laser technology will eventually solve this problem and allow for fuller appreciation of so many historic gems.)

Moving into the 20th Century, John proceeded to regale us with a fine roster of music hall characters, including Harry Bluff, Victoria Monks, Whit Cunliffe, Billy Williams, Florrie Forde, with comic songs by Gus Elen, Tom Wootwell and Harry Ford illustrating a now all-but-defunct Cockney phraseology. John's admiration for the versatile – and clearly under-estimated – Harry Bluff knows no bounds. The prolific Bluff was recording for Hough's London Phonograph Company in 1894. Although a long-term Edison Bell stalwart, Bluff also made cylinders for Edison and Pathé. Born around 1870, he cut his last commercial discs in 1931. His *repertoire* included hundreds of contemporary music hall ditties; he was a talented mimic of the song's original performers, and his life and career certainly warrant deeper research. Perhaps John himself is the man for the job?

Peter Dempsey

Northern Group; Alston Hall, Preston; 19th March 2000

At the opening of the meeting the Chariman, Gavin Mist, paid a tribute to member Harold Barrett, who had recently died, following an illness.

There followed a discussion on the 'Vintage Technology' event to be held at Blackpool on

March 26th. Our group had booked a table to publicise its work.

The first topic of our main meeting was '**New Century**'. Miles Mallinson had brought along a number of phonographs, which were all similar in design, one of which was the 'New Century' model distributed in this country *circa* 1900. This portable machine was complete, in carrying case, and which bore the 'New Century' logo on the interior lid. Miles then played a two-minute cylinder, 'Turkish Patrol', on the machine which demonstrated the difficulties arising from its cheap design – materially, lack of a feed screw. The forerunner of these cheaper instruments was the 'Puck' phonograph.

A facsimile 'New Century' catalogue was available, and several similar style phonographs were played. They included an 'Excelsior', made in Cologne; a 'Pathé' type; and 'The New Crown' by Edison Bell (which did feature a lead-screw). We heard various cylinders amongst which was part of an early French language course; and an Edison Gold Moulded example, 'Beautiful Birds Sing On', by Harlan and Belmont

Miles then moved on to demonstrate a Columbia Model BC phonograph, the loud-speaking 'Premier Graphophone', *circa* 1905/6; explaining that a problem inherent in the early acoustic recording process was a lack of amplification. This machine made use of the Higham friction principle, using a friction device to make a tiny movement by the stylus to cause a very large movement of the diaphragm. The result was certainly loud – rather too loud for the size of our meeting room!

Bill Ward then showed us a 'Lambert' brand pink celluloid cylinder, complete in its box. This was playing 'New Century March'.

We then came to the second session of the meeting – '**Record Labels**'. Members John Astin, John Hopkins, Paul Royal, and Derek Pepperdine all contributed to this session.

Some records were heard on a 'Zonophone Champion' example, *circa* 1907; others were

simply displayed. A large number of unusual and visually attractive labels were shown covering much of the period of '78' production. The earliest example was a Berliner, recorded in Spain and dated August 5th, 1899; and possibly one of the latest, an 'Oriole' featuring Leslie Hutchinson - 'Hutch'. Of the played examples the most evocative was Albert Chevalier singing 'My Old Dutch' on 12" HMV 02368 - what a polished performance.

It would occupy too much space to list everything but we were shown a number of the 'Royal Speech' records, principally on the HMV label. Walt Disney issues, and a highly stylised early 1930s 'Trusound' flexible disc, depicted brilliant colour designs. Rarities included 'Valencia' on a 5" 'Conquest', *circa* 1927; a Russian record; differing company labels on each side; and some early 5" Zonophones. One record had a 'Pioneer' label pasted over a 'Bestone' label. Also shown were - 'John Gray, Private recording studio, Scarborough'; 'Daily Mail Mystery Record, 1933'; 1927 'Curry's' in sleeve; "'Eroica' recording services, Lancashire"; and a pre-1914 'Rex' (not to be confused with the inter-war 'Rex' records sold in Woolworths). There was also a very good coverage of records by the smaller companies: Aco, Aeolian Vocalion, Ariel, Beka Grand, Beltona, Dacapo, Jumbo, Homophone, Mayfair, Piccadilly, etc. Some of these companies used visually attractive labels, in contrast to the familiar HMV, Columbia, Decca and Brunswick picture-labels. There was also a scattering of foreign issues.

Thanks to all members who brought label examples from their collections.

John Hopkins

Vintage Technology Fair; Blackpool, 26th March 2000

Richard Taylor and I were stallholders at the above fair, which was organised by CLPGS Members, Brian Chesters and John McGlynn. It was the first of its kind in this part of the

north of England, and nearly 80 stalls catered for dealers, enthusiasts and collectors alike.

The main categories of stallholders in evidence were radios, early TVs, gramophones, telephone equipment and scientific instruments, with in many instances, appropriate literature to match. A few of us flew the CLPGS flag with machines, records, cylinders, catalogues, etc., and a satisfactory quantity of mainly older Society publications were sold. We also handed out a number of membership application forms.

The venue was the very modern De Vere Hotel, which is a major landmark, only a few minutes from the sea front, and within easy reach of the M6 and M55 motorways.

The room the fair occupied was clean, light and carpeted, and both Richard and I intend to book up for the next similar event on the 10th September.

Geoff Howl

West of England Group; Cheddar, Somerset, 26th February 2000

Our first programme of the millennium year was kindly hosted by Tom and Connie Little, and given by a guest speaker from outside the region, Dominic Combe.

Dominic is well-known for his extensive cylinder collection, and he certainly brought some rarities along for his cylindrical recital. He played his Edison Triumph Model B (with Music Master horn) with model O and Diamond B reproducers. It sounded terrific! We heard cylinders of one size but many types - brown wax, 2-minute Gold Moulded and Indestructible, wax and Blue Amberols - 22 in all, so I shall highlight selectively.

Edison Bell 6171, 'Me and Mrs. Brown', from 'Country Girl' (Rubens) was sung by Huntley Wright, who had played the part on stage in the 1902 revival. Early 'E-Bs' were speed 144, not 160.

Edison Bell 2064 was speed 120 - a brown wax from 1899 of Harry Bluff singing 'The

Nipper's Lullaby'. It was uncanny listening to a cylinder recorded over 100 years ago: a bit faint, but very clear.

Sterling cylinders were very well recorded, and no. 633 was no exception – the Sterling Orchestra playing 'Buskin' Band Contest'. There were piccolo and cornet solos, and this delightful parody of a group of buskers was greatly enlivened by cries and shouts, vividly capturing a scene in a cramped wooden room in London's City Road 94 years ago.

Most bizarre was Blue Amberol 2541 – Navajo Indian songs, by Geoffrey O'Hara. Another early Blue – 2421 – was of more mainstream music, the delightful 'Scène de Ballet' (Czibulka) – a catchy little *salon* piece deftly played by the Edison Concert Band.

We then heard 'Rastus, Take Me Back', sung by Marie Dressler on 2001, her only Blue Amberol. She amused us as a husband-beater who promised to stop drinking and spending if she is taken back. Not many Edisonites became film stars, but in the 1930s Marie Dressler, by then a mature lady, became a 'cult' star at MGM – a fine comic foil on the lines of Margaret Dumont. Another formidable lady (whose career reached from cylinders to LPs) also amused us with 'My Husband's in the City' – Sophie Tucker on wax Amberol 10366. The song told of the larks she got up to while her husband (Rastus?) was away. What a coincidence that Irving Berlin's 'My Wife's Gone to the Country, Hurrah!' had come out the year before (1909).

'Vilia' from 'The Merry Widow' was new when Elise Stevenson sung it well on 2-minute Albany Indestructible 711, benefitting from that company's good recording process.

Oftentimes, old comic dialogues don't wear well, but Percy Clifton and Winifred Harbour were very entertaining on Edison 13712, with 'The Plumber'. Industrial relations in this little 1908 drama presaged those at Ford's Dagenham car factory in the 1960s.

Our last record was Blue Amberol 5523 (electric) by Arthur Fields & his

Assassimators. (If you know of a weirder name for a dance band, do write in. The 'Seven Little Polar Bears' and the 'Levee Loungers' don't come near.) 'Hello Montreal' is a collegiate (snappy!) number, which invited partygoers tired of USA's Prohibition to go to Canada for some glassfuls of relaxation.

And as usual, Tom and Connie Little were most hospitable, and we thank Dominic Combe for his painstaking and fascinating programme.

P.S. Members were able to buy a CD of Blue Amberols from Dominic's collection – some super dance numbers by such as the Golden Gate Orchestra, B. A. Rolfe and the Georgia Melodians.

Paul Collenette

West of England Group; Exeter, 15th April 2000

The West of England group met on April 15th at the home of Paul Morris in Exeter. The meeting was a technical one shared between Keith Badman speaking on 'Styli' and Paul Morris on 'Wax Cylinders', both experts in their field.

Keith began by telling us to treat glass styli cautiously but sapphires will almost take care of themselves. Keith is well known as a maker and repairer of reproducers. He told us that sometimes, he finds a reproducer in for repair which has a flat on the 'door knob' playing surface. This he treats by removing the sapphire and re-gluing it in place, having turned it through 180° to expose a new surface. He believes that with care, it could be turned again to give it three lives. Only the playing surface has to be smooth and polished.

A 2-minute reproducer has a sapphire of 0.9mm diameter rod and only 0.4mm of the curve touches the cylinder. A 4-minute sapphire is 0.5mm diameter rod and about 0.2mm touches the cylinder surface. The rod is fixed into place with cyanoacrylate glue and he likes to drill slightly smaller to feel a

little resistance when gluing them in. It is fine work and Keith likes to do this part of reproducers in the morning before tiredness sets in! He showed slides of Edison sapphires and had microscopes with three worn styli that we each had a peer at. His styli come from the Expert Stylus Company and he thought that a good sapphire stylus should last a minimum of ten years, though he has occasionally found originals that are double-ended and can be reversed as well as revolved, so giving a far longer life.

This very informative talk was followed by Paul Morris who gave us his personal history of making wax cylinders – he and his business partner have made between 2500 and 3000 blanks over the years. Paul was given a phonograph on his sixteenth birthday and it has been a serious influence on his life ever since! He was making and recording cylinders at that early age and had even had a television spot doing so. They have been made under the names of Miller-Morris, Electrophone and Phoenix. We were very interested to be shown his moulds for making both Standard and Concert cylinders, and then to see a videogram that he had made of the process and equipment used.



Figure 1. Paul Morris displays his moulds for Standard and Concert wax cylinders.

Paul played some of his earliest recordings including a New Enterprise brand cylinder

recorded in 1985 with Paul himself singing in a barbers shop quartet, 'Love Letters in the Sand'. (This lad could go far!)

There were two highlights. First, when Paul played his Millennium recording, made at Orcombe Point, Exmouth, on the beach, as the clock struck for midnight, and we could hear the pop of the champagne cork loud and clear – a remarkable recording made 123 years after Edison had recorded 'Mary Had a Little Lamb' in New Jersey. Then secondly, when he adjourned to his music room and Kate Bierman, a near neighbour, sang and recorded 'It Had to Be You', first on a Standard cylinder and then on a Concert with Paul accompanying on his superbly restored Aeolian pipe organ. The volume and quality of the Concert recording was noticeably better and Paul had already given us his opinion as to why this should be, accompanied by sketches of the 'hill-and-dale' grooves of the two cylinders. Altogether a fascinating and informative meeting worthy of a much wider audience.

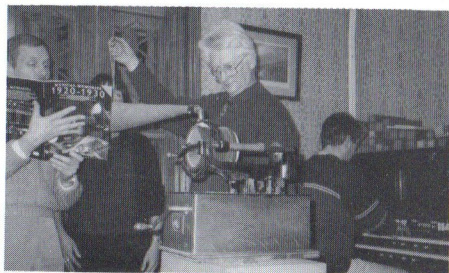


Figure 2. The Concert cylinder recording apparatus in action.

Ron Todd



Letters

Wants List

As a relatively new member of the CLPGS, I have only just discovered the pleasure of meeting fellow collectors/enthusiasts with far more knowledge of one of my favourite pastimes, the collection and playing of vintage jazz records. I have been collecting since the mid-1950s, yet met few people who shared my enthusiasm.

I have a shopping list of records I am keen to acquire and would be most grateful if you could publish this 'WANTED' list for me as follows –

Rudy Wiedoeft: *'Saxofun'*

Rollini: *'Beating the Dog'* and any early work

King Oliver: *'Just Too Bad'*; *'Wa Wa Wa'*

New Orleans Wanderers: *'Gatemouth'*

Charles Dornberger: *'Tiger Rag'*

Unknown: *'My Little Austin Seven'*

Armstrong?: *'My Baby Ain't She Hot?'*

Armstrong/Bechet: *'Cake Walking Babies*

From Home'

Obviously, I am willing to pay realistic prices without breaking the bank!

Philip Strickland;

Bedfordshire;
MK44 1DR.

Vintage Technology 2000



The organisers of the Blackpool event at the De Vere Hotel.

The inaugural event in Blackpool took place on March 26th. The location was ideal and the Northern Group were very well represented. I think Miles Mallinson enjoyed his trip to the seaside! The hotel is the newest and biggest in Blackpool with 5-star facilities – fortunately it is only a few miles from the motorway, and next to the park and the zoo, not to mention the Pleasure Beach and the world's highest roller coaster!

There were some 75 stalls and the fair was open to the public from 9.00 a.m. to 4.00 p.m. I understand from my co-organiser Brian Chesters that Ruth Lambert came along hoping to see someone different, but observed that it was nearly all the same faces she is used to seeing at the NEC and Northampton! Certainly there were dealers and enthusiasts alike from all over the UK. One visitor had flown in from Tokyo just for the event, Jerry Madsen had come specially from Minnesota and three dealers had made the journey from France. This might not seem anything special to London members but I can assure you that Blackpool is a LONG way from Dover!

Whilst I can't speak for trade done by others, I found a new home for four portable machines, two horn gramophones, and an oval Tyrela! I also managed to buy some 78s of our local boys George Formby and Josef Locke!

The event was both a social and a commercial success and next time we hope for even more support and interest.

N. B. Diary note. De Vere Hotel, East Park Drive, Blackpool: Sunday, 10th September. Come and see Blackpool illuminations as well! Enquiries to John McGlynn and Brian Chesters at Vintage Technology. Tel: [redacted]
[redacted] Fax: [redacted] or e-mail: [redacted]
[redacted] Reserving stalls now.

John McGlynn; [redacted]
BLACKPOOL; FY3 8ND.

Singers on the Acoustic Gilbert & Sullivan Recordings

I wonder if any of your readers can help me in regard to the lives of several somewhat obscure singers, whose voices were recorded on the acoustic Gilbert & Sullivan recordings of the 1920s? Other than the records listed by them in Bennett's 'Voices of the Past', I have been unable to find out anything about – Violet Oppenshaw, Ruby Heyl, Evelyn Harding, Pamela Baselow. The help of any reader in regard to details of their lives and careers would be much appreciated.

Michael Walters;

[REDACTED] RICHMOND, Surrey;
TW10 6JQ.

Editorial Content of HILLANDALE NEWS

The Editors' Desk page in the Spring issue raises some interesting points. Yes, the range and balance of articles in the magazine has changed, with a greater emphasis on machines rather than records and recording. While in the latest issue, records and recording have about the same number of pages as machines, this is because of the on-going, and for all intents and purposes, endless, series by Frank Andrews and the long article on King Oliver. I never cease to be amazed at Frank's encyclopaedic knowledge; but I am not alone in feeling that his work occupies too many pages in the magazine, and that series such as the present should be published separately.

This brings me to the question of the 'ideal' length of an article. Obviously, a complex subject cannot be dealt with in a page or two; but I don't think King Oliver merited nine pages, and seven pages on the Belknap wagon was excessive (though amusing). If the Andrews series continues (as I suppose it is bound to), we have to put up with ten or eleven pages of this in every issue for the foreseeable future. This is discouraging to budding authors if only because the number of available pages in each issue is limited. It will also discourage some members from

resubscribing.

Well, I have written in this vein before. Little was done then and I don't suppose things will change now – or will they?

George Taylor;

[REDACTED] HARROGATE;
HG2 0LE.

Collecting 78rpm Records

I should have written a long time ago in response to S. Miller's letter (but I was too busy collecting 78s!) I don't regard myself as an 'anorak' or an old 'stick in the mud', and although 78s were still made when I was born (only just!), after my father gave me his collection in the mid-1960s I was hooked.

As all young adults at any time, I listened to and bought 45s of the era (mine being '60s and '70s). I still have these, and have added to them over the years, and still do. But as many teenagers do, I discovered the music of my parents (jazz and swing) from listening to my late father's 78s. I realised there was more to life than The Rolling Stones and The Beach Boys (my particular favourites at the time) and through my collecting of music covering the 1920s to the 1990s, I have built up a library of literally thousands of records. Along with my 15 78rpm machines and more modern electric machines, it has become my main hobby and one of which I am justly proud. I like to think I am an authority on the Big Bands, and the 1960s and 1970s groups, but don't bore people to death with my knowledge.

However, it is nice to be able to tell someone (if asked) the year of a record, what label it was on, and details of players/vocalists – information I wouldn't know or have if I hadn't collected records. I would rather play the actual piece of shellac or vinyl than a tape or CD, and be able to say 'This piece of shellac is 60 years old', or whatever.

The thrill of picking up a record you have long known about but not found, and negotiating a good price are all part of the hobby.

Why collect 78s? Because I love 'em!

Paul Royal (entertainer);

[REDACTED]

Flixton, Greater

Manchester; M41 8TL.

Congratulations

I would like to congratulate Mike Durham on his excellent article in the last HILLANDALE NEWS. I have long been an admirer of King Joe, read the books, played the records, thought I knew it all! Mike has shone a new light on him for me – his choice of recordings, and insights of his time and place, have rekindled my jaded interest. Let's hope we can persuade Mike to give us the same vision on other musicians. How about Clarence Williams?

Richard E. Taylor;

Phonographic Restorations, [REDACTED]

[REDACTED] Edmond, NEWPORT, Shropshire;
TF10 8HX.

Crapophones

After reading Howard Hope's article regarding 'Crapophones', my opinion is that it has done more harm to genuine Dealers than any article I have read before and I am very surprised that it was published in the HILLANDALE NEWS.

'Crapophones' and 'crap'. Their mechanics are parts of genuine machines most of which could have been repaired but have been butchered for parts and fitted into cheap reproduction cabinets to which fake HMV motifs have been affixed for the sole purpose of fooling the public, which they do very well.

I live in an area where luckily there are not so many of these machines. I have personally stopped one going up for auction by showing the manager of the Sale Room, Ken Priestley's article in a previous issue of HILLANDALE. However, I have met a few disappointed people who have unwittingly bought one.

Most of the public do not have Howard's professional knowledge of paper thin horns or can recognise Polyurethane varnish and are easily fooled, but I can assure him they are not stupid, and I have worked with a few seemingly illiterate people who, in their own line of employment, could teach us all a thing or two.

Earlier this year my sisters informed me that they had seen, in an Antique Shop, an HMV Table Model Gramophone, similar to one that we had at home approximately 55 years ago. It was priced at £450 and as it was in such good original condition the dealer could not drop his price. Before making the decision to purchase it they asked me to look at it first. The Antique Shop is in the coastal village of Inverbervie, approximately 35 miles south of Aberdeen (not the place you would expect to find a Crapophone). However a few days later on our way south to view a toy sale, my wife and I called into the shop at the far end of the Square. The large sign above the window read 'ANTIQUES AND ORIENTALS'. Yes, you can guess the rest.

The 'Dealers' are ruining the reputation of the Antique Trade and should be prosecuted and put out of business.

Charles C. Stopani;

[REDACTED] Mannofield, ABERDEEN;
AB15 7RY.

Columbia History of Music Catalogue numbering

I wonder if other readers have noted the eccentric numbering used by Columbia in foreign issues of their famous *History of Music* sets? I acquired a copy of the American album issue of Volume V (because it contains 20th century music); this alerted me to the fact that the records were numbered in the 'DB' series, but *not* the same as those in the British issue. I then found from a couple of Australian catalogues that things went astray there, too. The easiest way to cover the variations is in the form of a table –

	UK/USA- 1/OZ-2	USA-2	OZ-1
Vol I	5710- 5717	set M231: (UK nos.)	(UK nos.)
Vol II	DB 500- 507	set M232: (UK nos.)	DO 500- 507
Vol III	DB 830- 837	set M233: (UK nos.)	DO 762- 769
Vol IV	DB 1230- 1237	set M234: (UK nos.)	DO 1040- 1047
Vol V	DB 1784- 1791	set M361: DB 1300- 1307	DO 1912- 1919

The Australian issues are bizarre in another direction: they set out to use the same numbers, but when they reach the British 'DB' numbers they then start a parallel 'DO' series *with the same digits*, which immediately parts company (OZ-1 in the table). These 'DO' numbers are in the 1946/7 catalogue, but by 1954/5 the UK numbers are in use throughout the five Australian sets (OZ-2).

Peter Adamson;
University of St. Andrews.

At the meeting of the Midlands Group in Birmingham on the 27th November 1999, it was stated in the programme given by Beryl Baker that Caruso was recorded in 1894. In fact his first recordings were in 1900 – these were made for Pathé Frères by the Italian Commerce Co. These were followed by seven Zonophone Records made for the same company early in 1902. There followed his ten G & T Records in the same year. Caruso's total output of recordings was 498, of which there are 262 still in existence. Of the other recordings, the masters were destroyed at the request of Caruso at the time of the recording sessions.

Re-reading, recently, the obituary to 'Master' Ernest Lough, reminded me of a small anecdote. On an occasion when chatting to him and his wife I enquired had he ever been embarrassed by the soubriquet 'Master'. He replied only once which was when he started 'walking out' with a certain young lady. That certain lady was standing by his side – his wife, who then enjoyed the general laughter at the remark.

██████████ BOURNEMOUTH;
BH6 4JA.

The technology of sound recording has a lot to answer for, particularly regarding attitudes to well-known or classic performances. A true story this – trumpeter Gordon and clarinetist George were sharing the front line playing a classic jazz number. When they finished, one turned to the other, and said, ‘Do you know? That was note perfect!’

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MORE GOOD NEWS FROM THE CLPGS BOOKSHOP

WELLS-NEXT-THE-SEA, Norfolk;

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NEW PUBLICATIONS

"DISCOVERING ANTIQUE PHONOGRAPHS" – T. C. Fabrizio and G. F. Paul. The third hardback book issued by this hardworking pair. Dealing with the period 1877 to 1929, 244 pages containing some 400 coloured photographs. Historic machines pictured and detailed where only single examples, worldwide, are known. Cost is £39-95 plus postage, and is listed as item **BD-46**.

PARLOPHONE 12" 'E'-prefixed series – Frank Andrews, assisted by Michael Smith. A complete listing of the Vocal, Instrumental and Orchestral recordings drawn from many earlier sources, as issued on this well-known purple label from 1923. Including the later dark blue labels and artists recordings. A long running series, lasting until 1956. Eight pages of Introduction and History. 188 pages of listings including 6-page index. Spaces have been filled with 17 portraits lifted from 1926 and 1928 Parlophone catalogues, together with their brief biographical notes. EMI have kindly given the Society permission to reproduce eight variants of the Parlophone label, which are reproduced in colour on the cover pages. Anticipated publication date of July 2000. Members may take the opportunity of ordering their copy at £20 in advance, saving £5 off the retail price at which this publication will be offered from 1st August 2000, at £25-00 per copy plus postage.

"COMPLETE LIST of up to date RECORDS made by the NORTH AMERICAN PHONOGRAPH Co." List dated November 1st, 1893. Eight pages A5 size, printed on thick, sepia paper depicting an Edison Electric Phonograph @ \$175, and the Bell Tainter Columbia style treadle machine for \$140. Listings of 'plain number' and 'B' records @ \$1 and \$1-50. Cost is £2-50 each, plus postage, and listed as item **CL-38**.

EDISON BELL Velvet Face and Electron Record catalogue for 1926. Reproduced disc catalogue, with some 80 pages of recordings available at the time. Issued as reference no. **CL-40** at £4-00 plus postage.

ZONOPHONE Double sided records for the season 1913/14. Reproduced disc catalogue of

about 80 pages of recordings available at this date. Issued as reference no. **CL-41** at £4-00 plus postage.

ZONOPHONE SINGLE SIDED RECORDS – Frank Andrews and Ernie Bayly. The definitive listing of all the 5", 7", 10" and 12" records sold in Great Britain from 1904 to 1913. Pre-acquisition discs available during the first issues. Covers Band and Instrumental, Operatic, Concert Hall and Music Hall. Recorded by artists or with pseudonyms given where applicable. Records in French, Italian, German and Hebrew. 290 pages of text with full Index, Introduction by Frank Andrews and examples of styles of labels in colour; some so uncommon as to be found only in the EMI archive. Permission to publish these is gratefully acknowledged. A4 size, soft cover, cost £24 plus postage. Reference no. **BD-44**.

ANTIQUÉ PHONOGRAPH GADGETS, GIZMOS AND GIMMICKS – Fabrizio and Paul. 228 pages of remarkable quality colour photography, illustrating mainly American material. Everything to do with an accessory for a Machine, disc or cylinder, needles, containers, advertising, etc. If you purchase it for storage, playing or embellishing, then it's pictured within. Large format 11¼" x 9" hardback with coloured paper cover. Cost £39-95, plus postage; reference no. **BD-45**.

THE E.M.G. STORY – Francis James. Lavishly illustrated with many advertisements and photographs of the period (1916-1980) and with appendices which tabulate the technical details of every model of English handmade gramophones, the E.M.G. Story can genuinely be said to be the very first chapter of High Fidelity reproduction. Issued in Hardback, 144 pages, over 100 illustrations. Cost £15 plus postage; reference no. **BD-41**.

PUBLICATIONS IN PROGRESS

HMV 10" 'B' series listing, by Ernie Bayly.

CINCH RECORDS, by Arthur Badrock.

New updated COLUMBIA 10" supplement, by Frank Andrews.

City of London Phonograph & Gramophone Society

(Midland Area group)

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Admission, only £2-00

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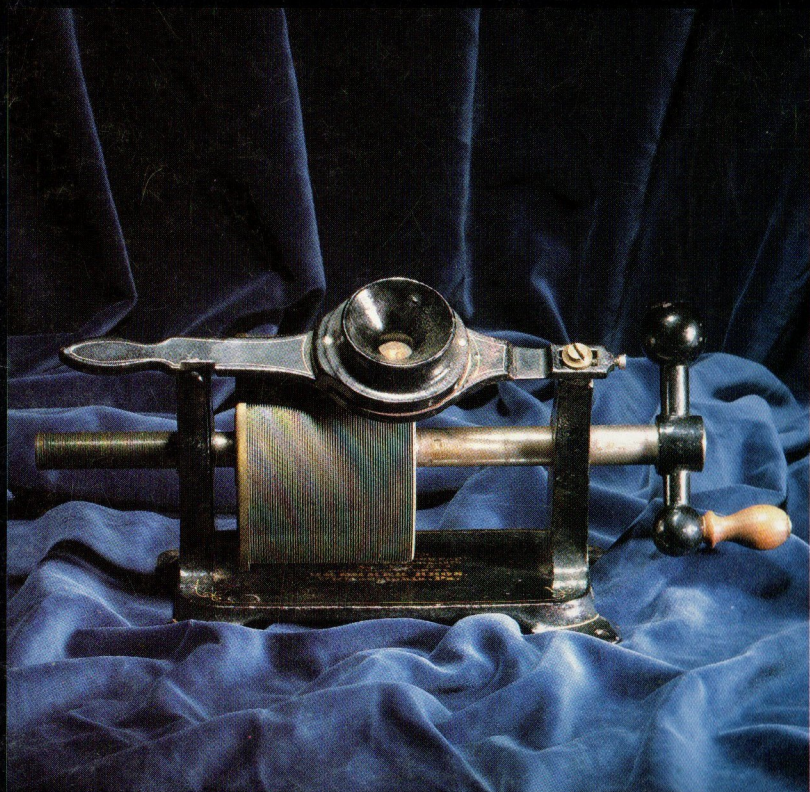
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